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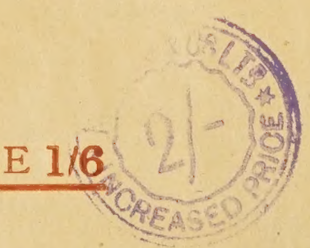
MIDSUMMER NIGHT'S DREAM



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A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

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BY

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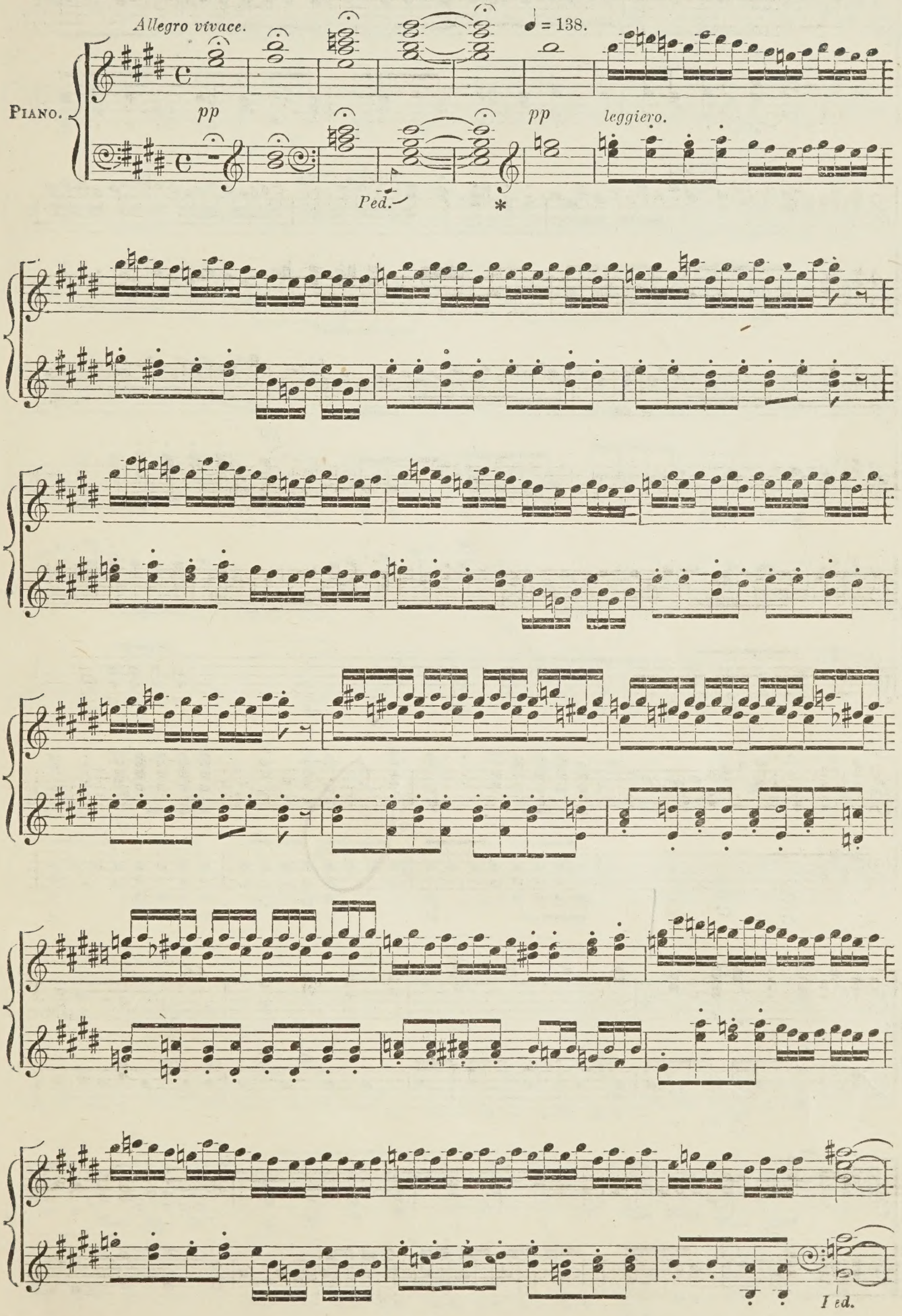

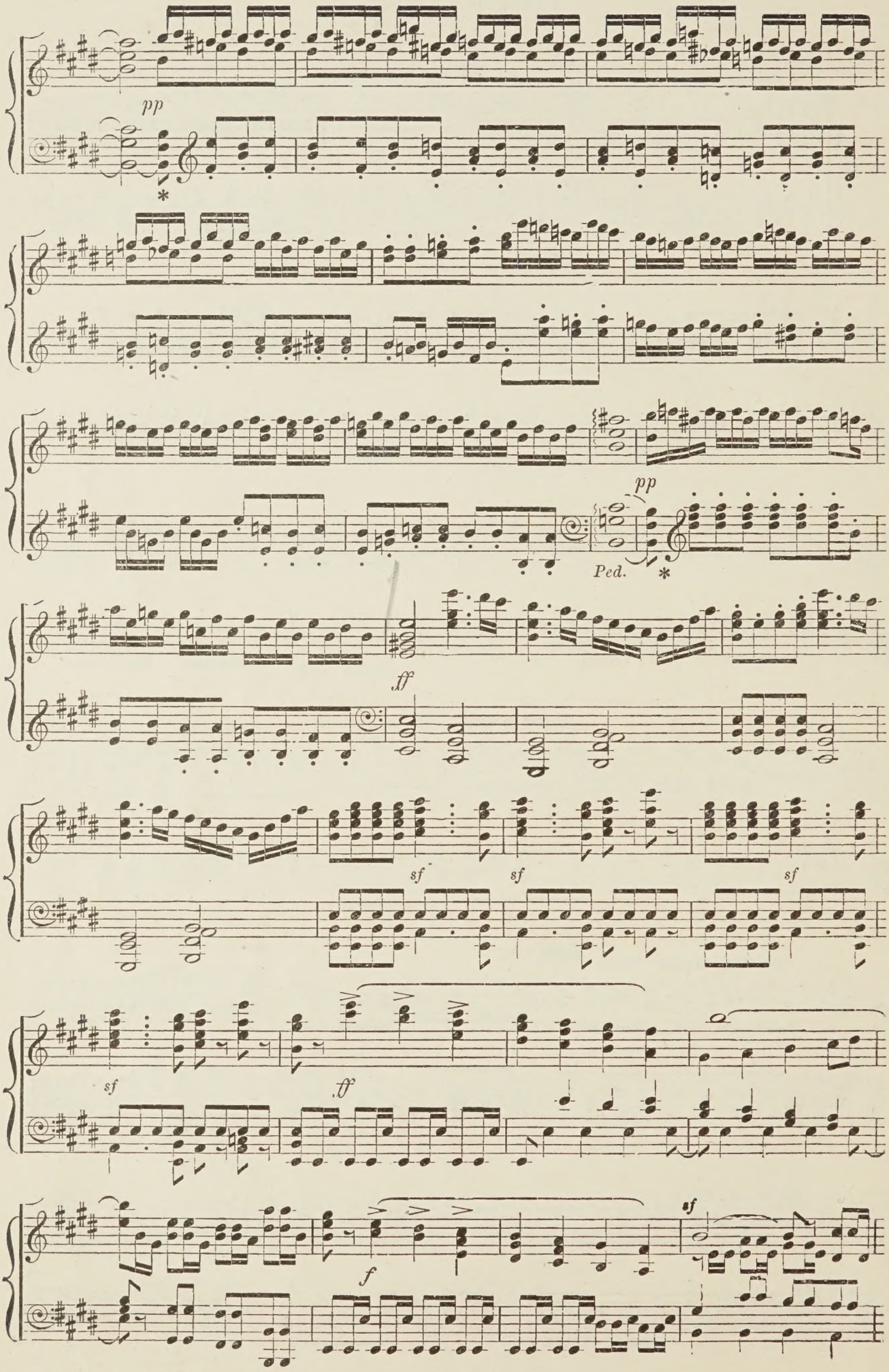
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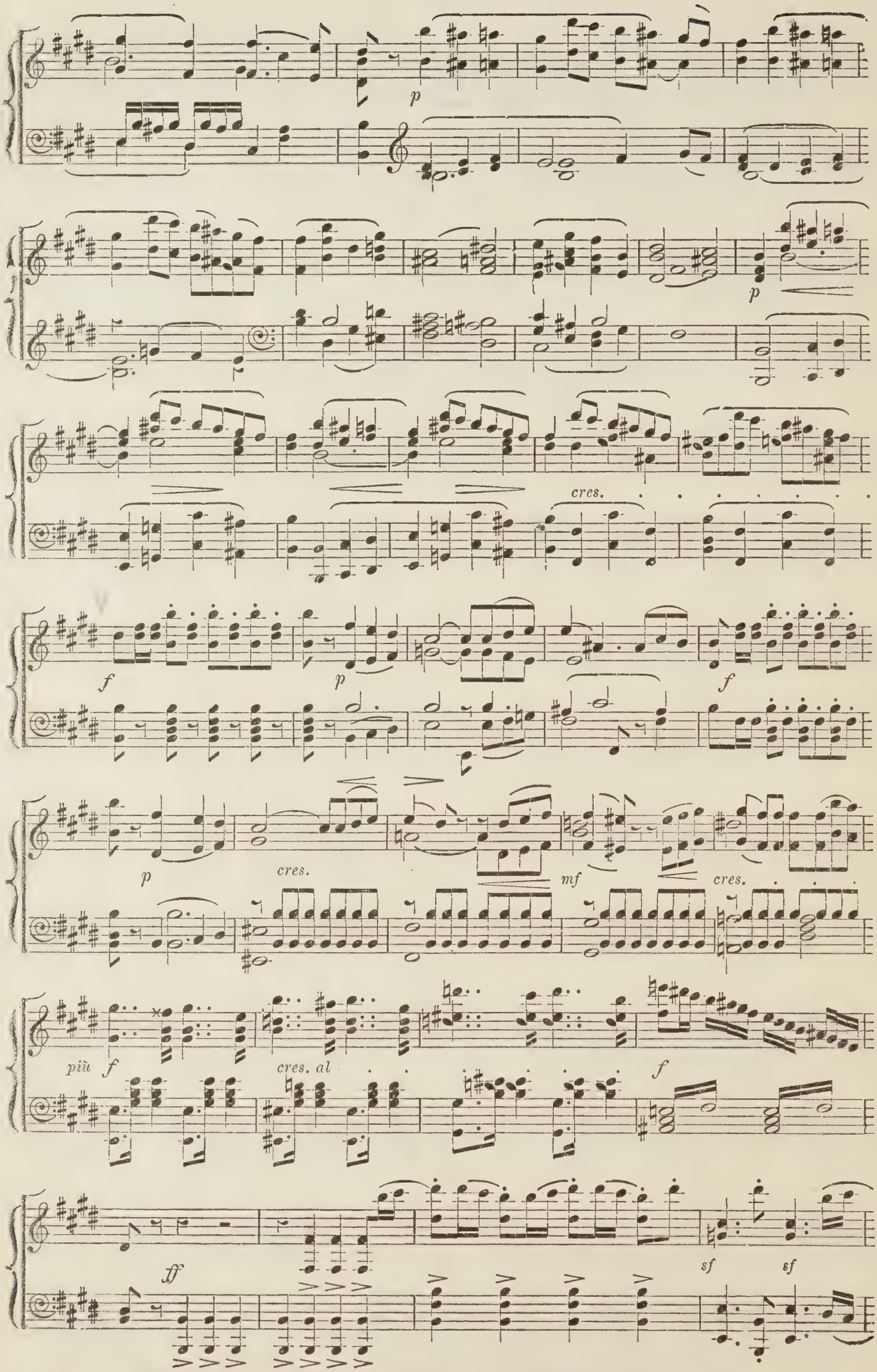
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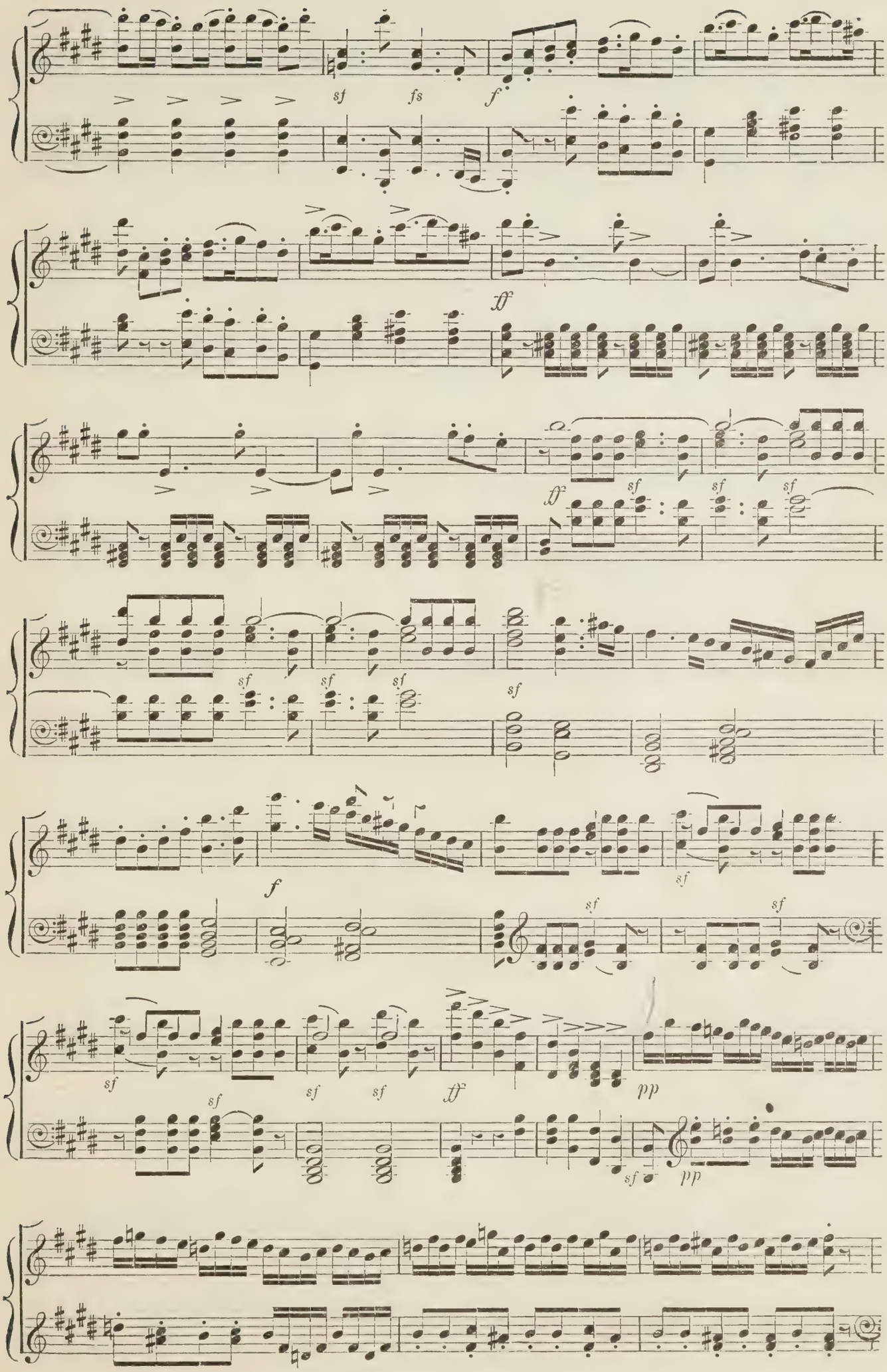
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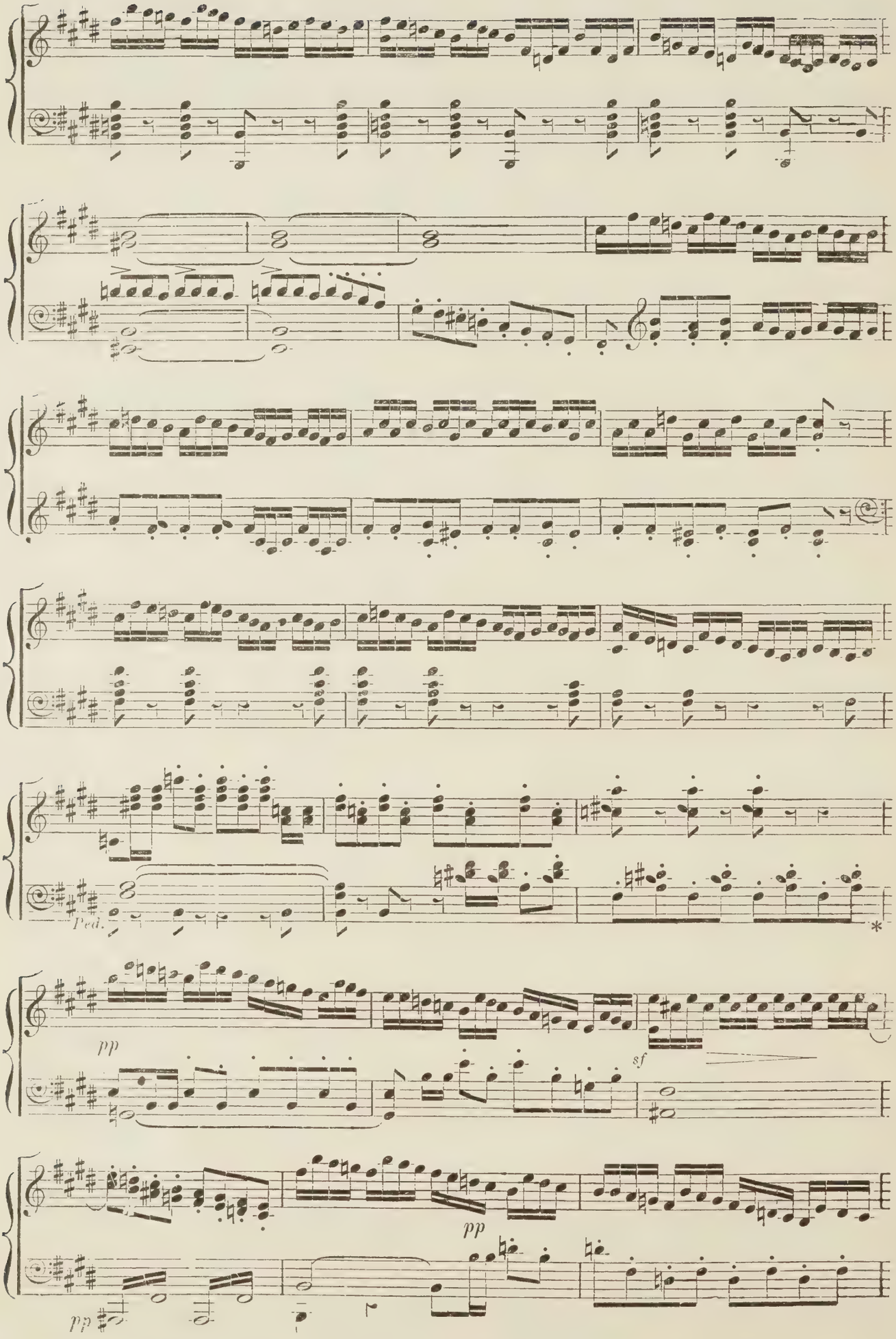
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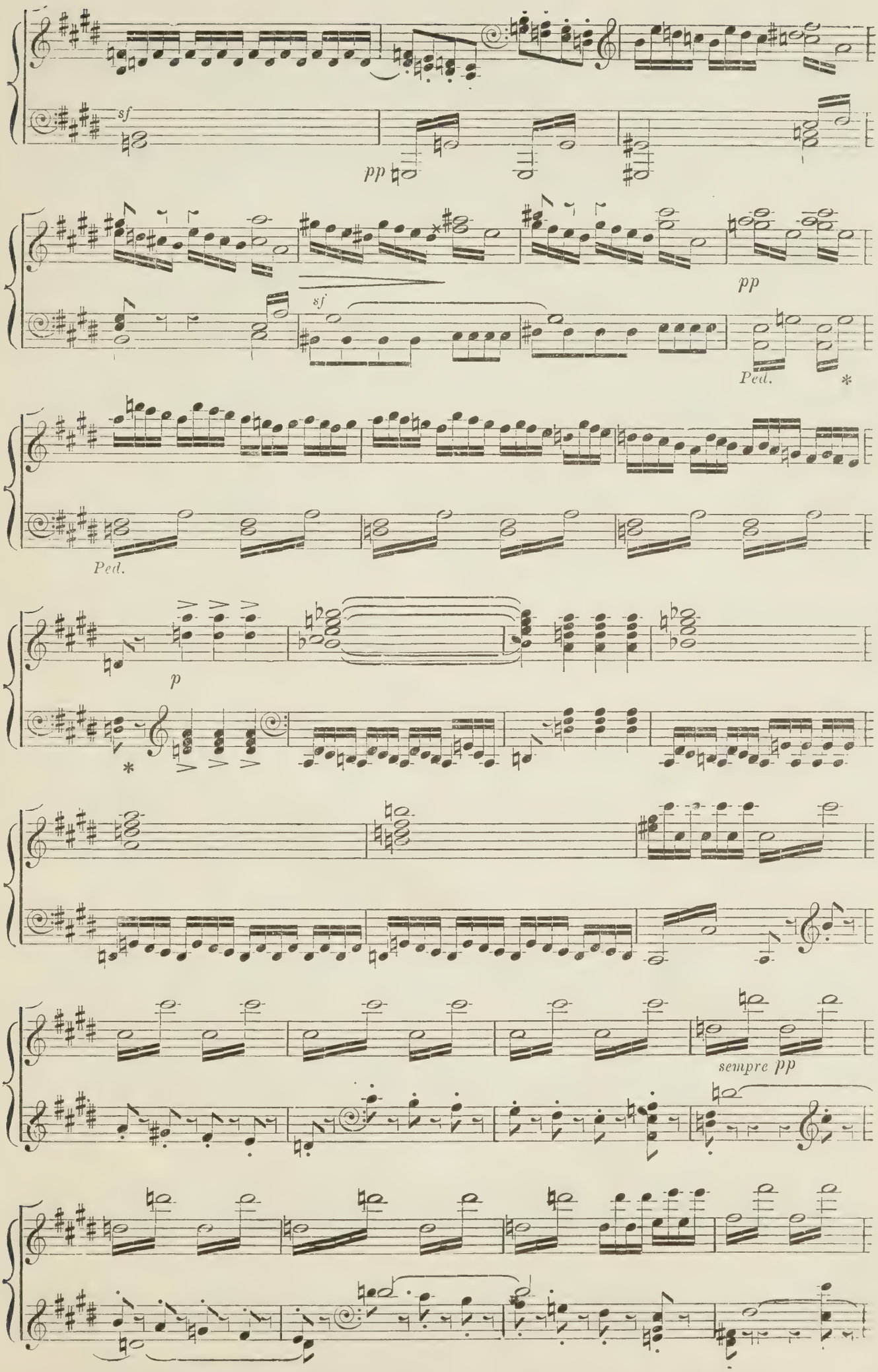
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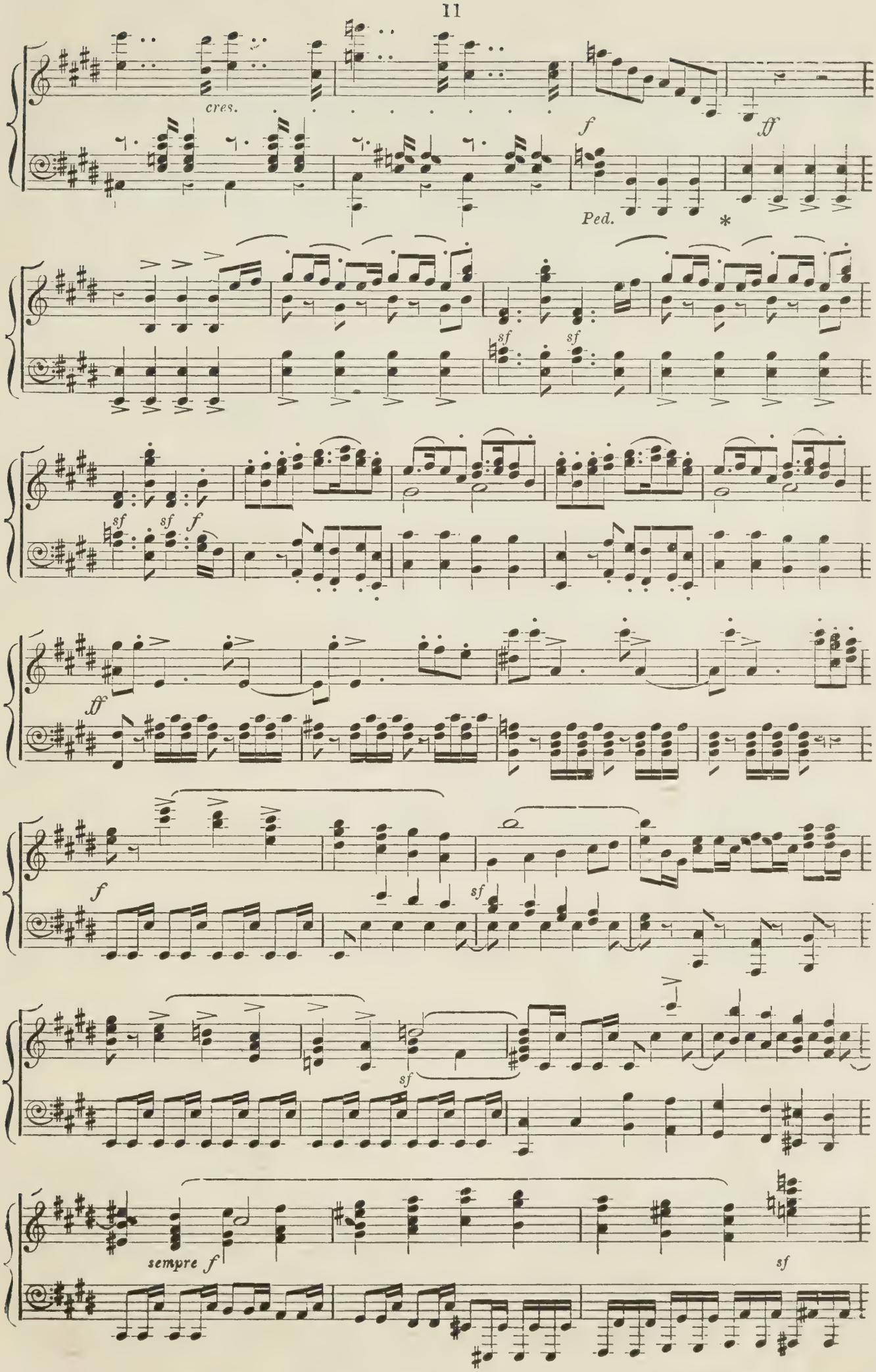
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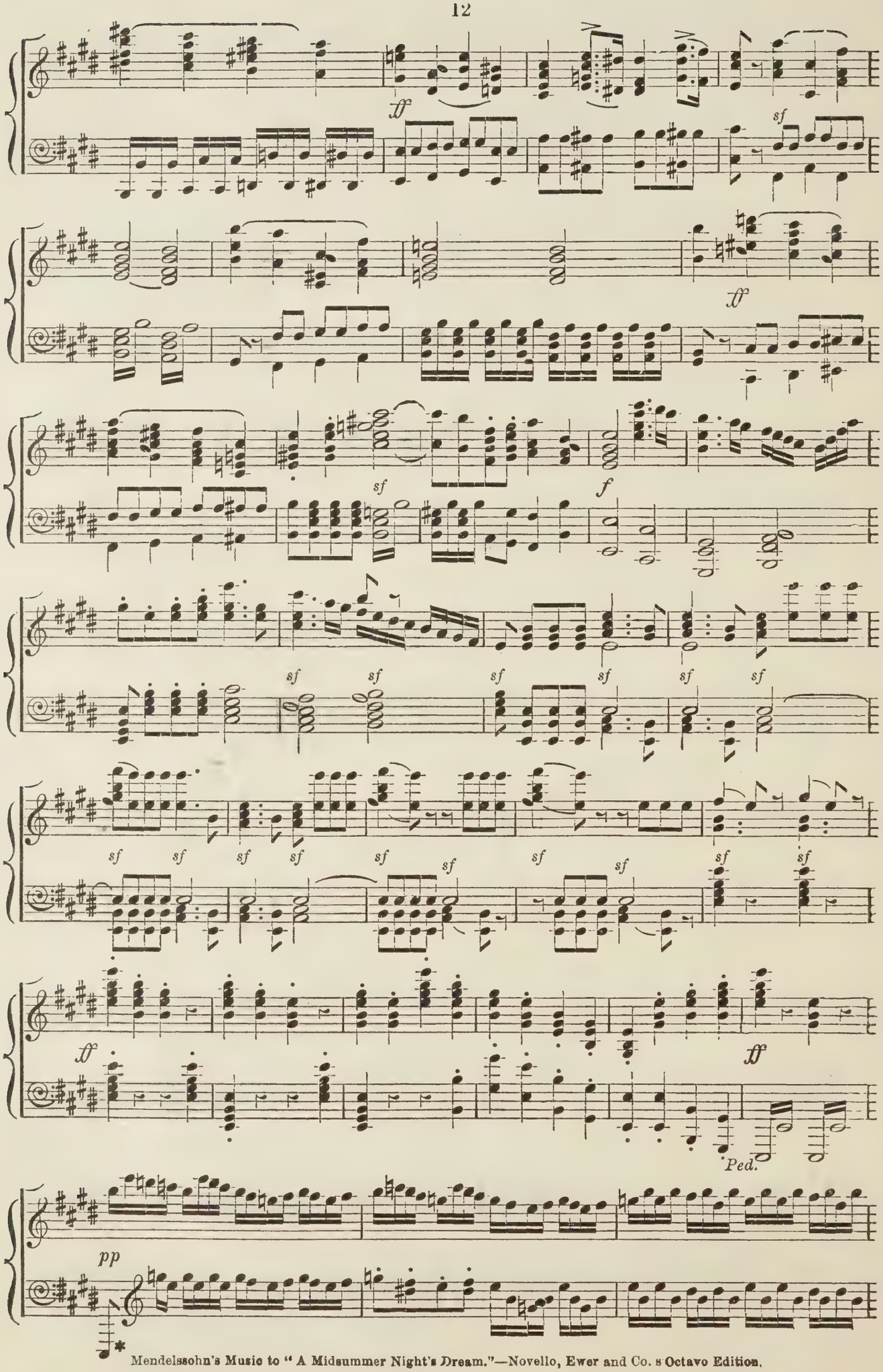
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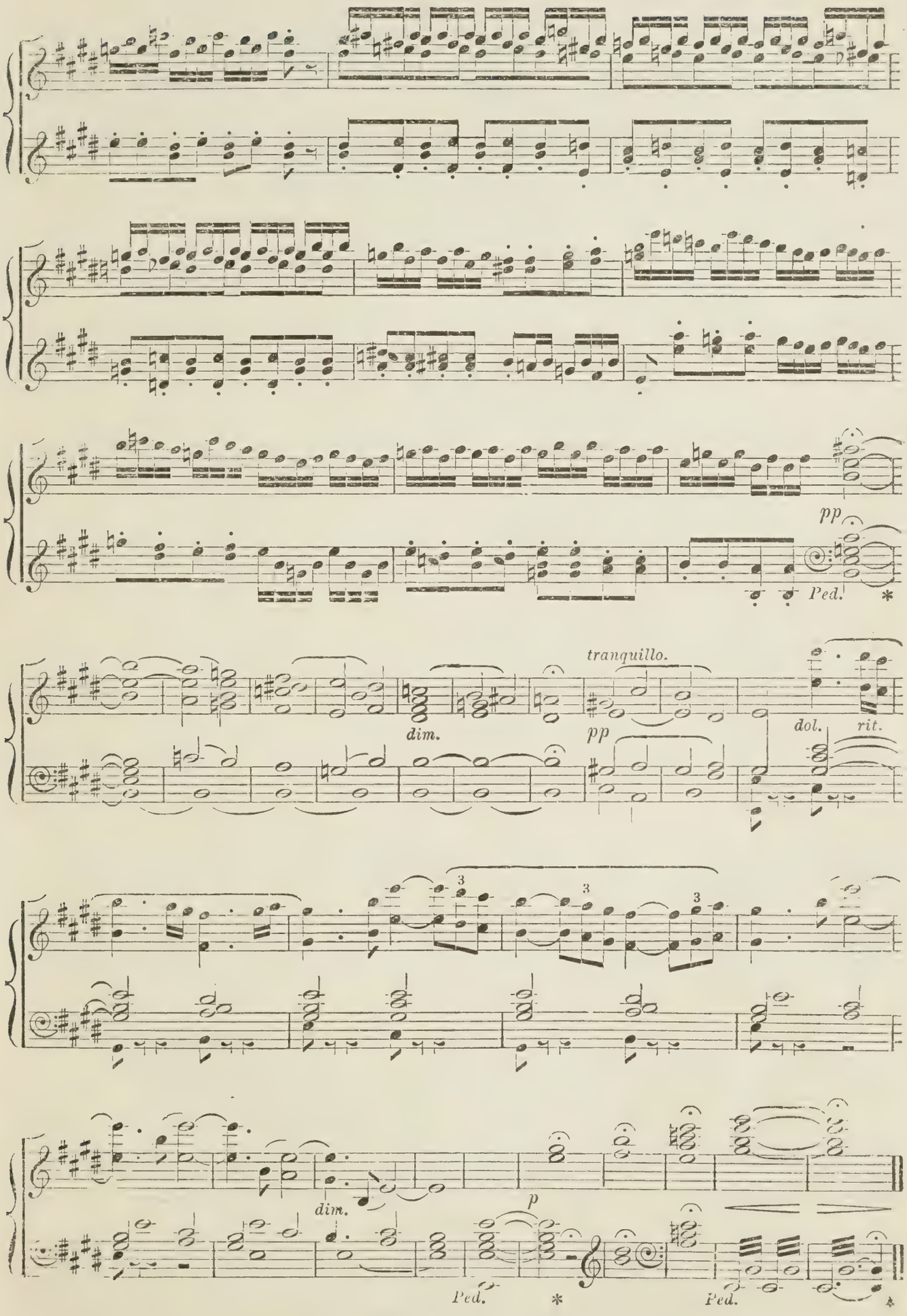
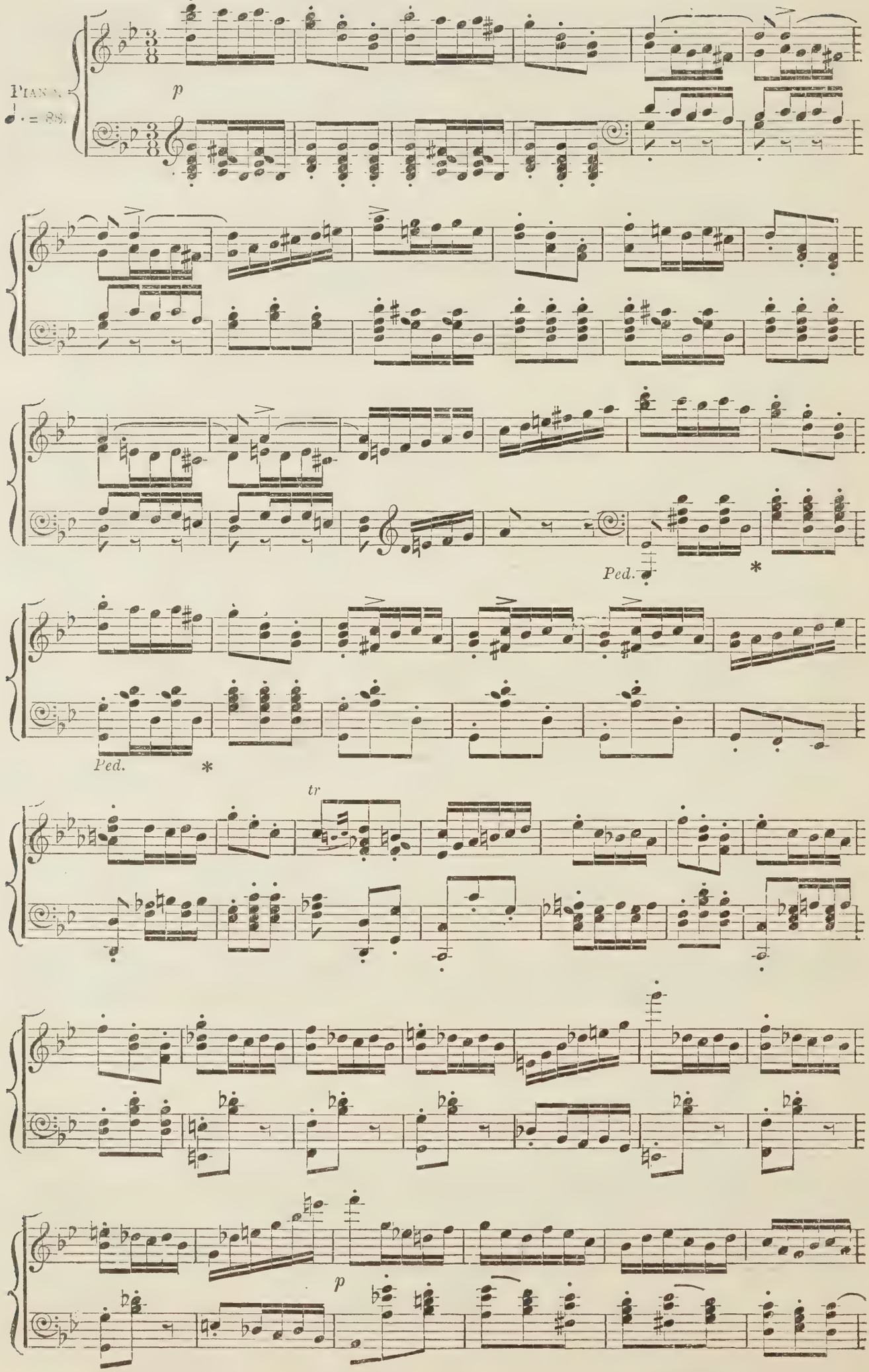


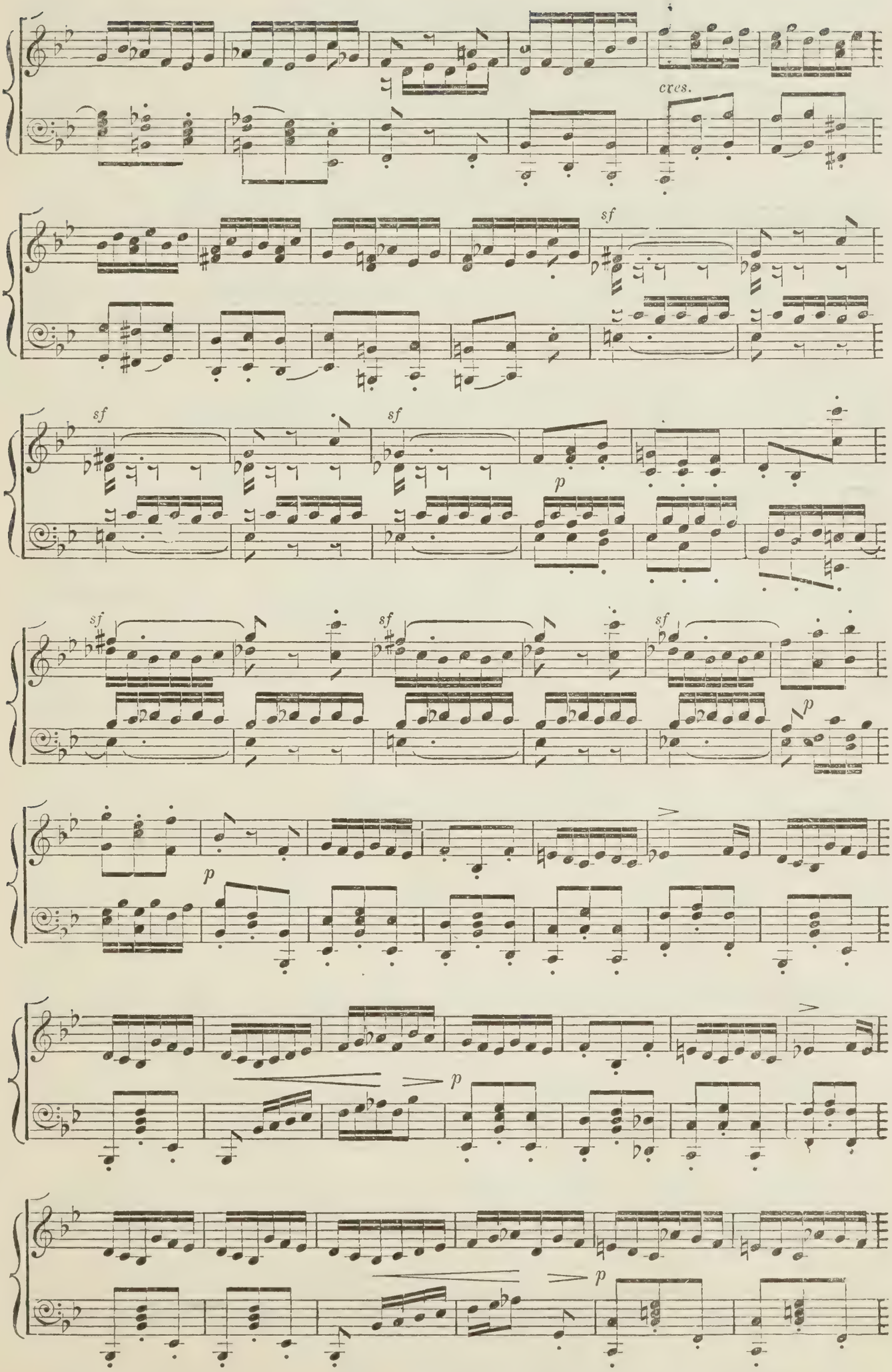
THEN FOLLOWS ACT I.

No. 1.

SCHERZO.

Allegro molto vivace. (*After the first Act.*)

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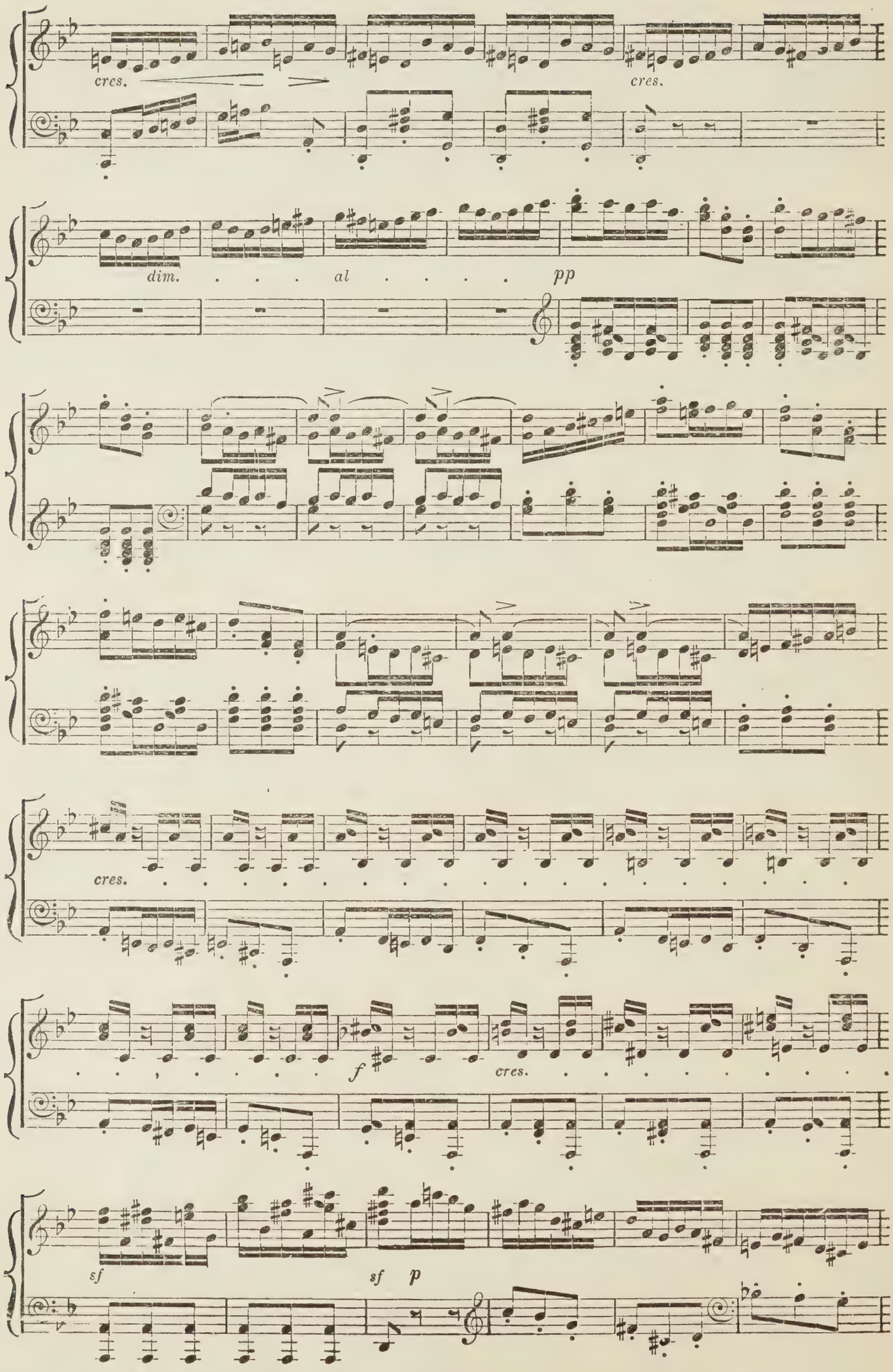
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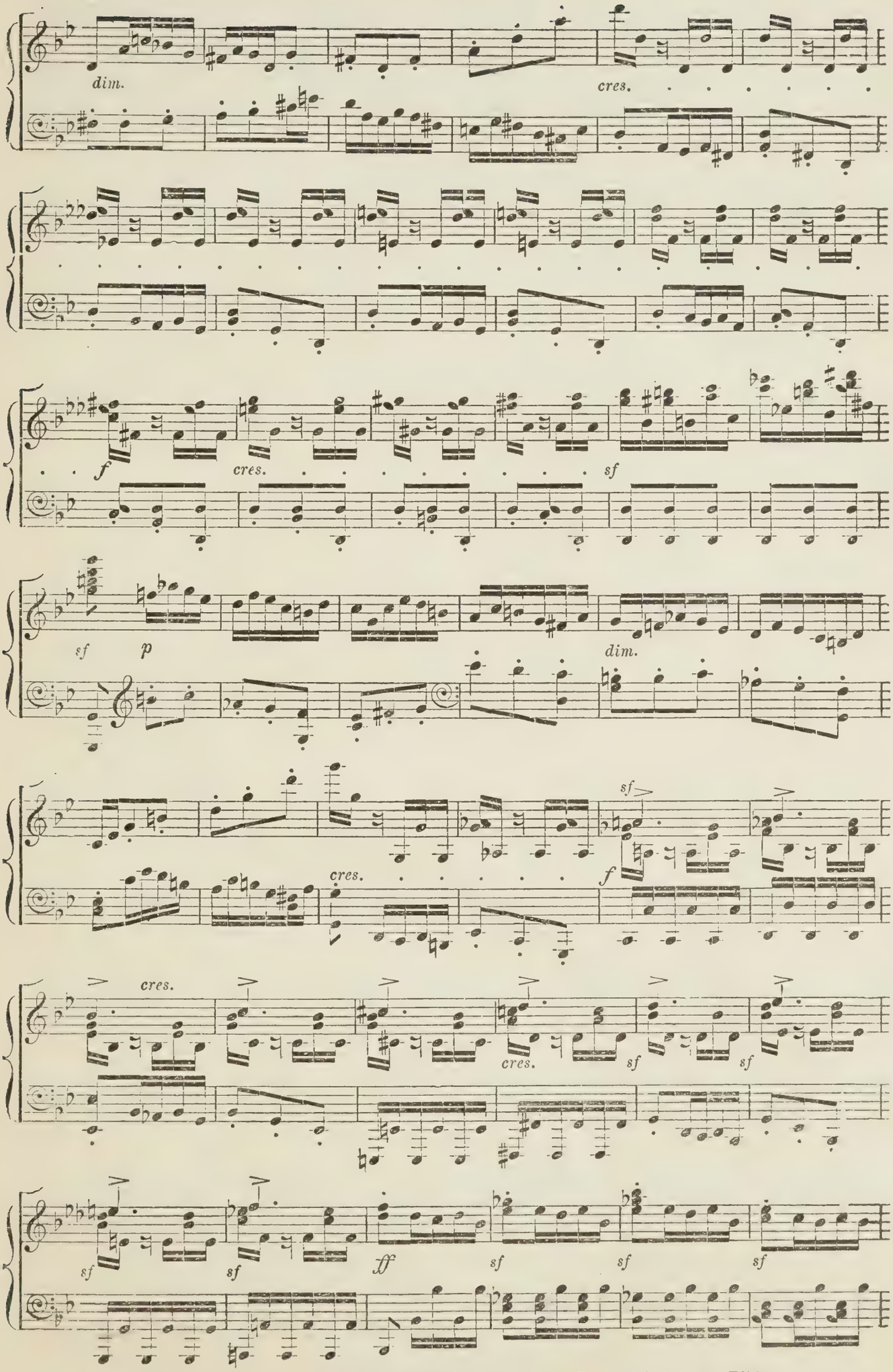
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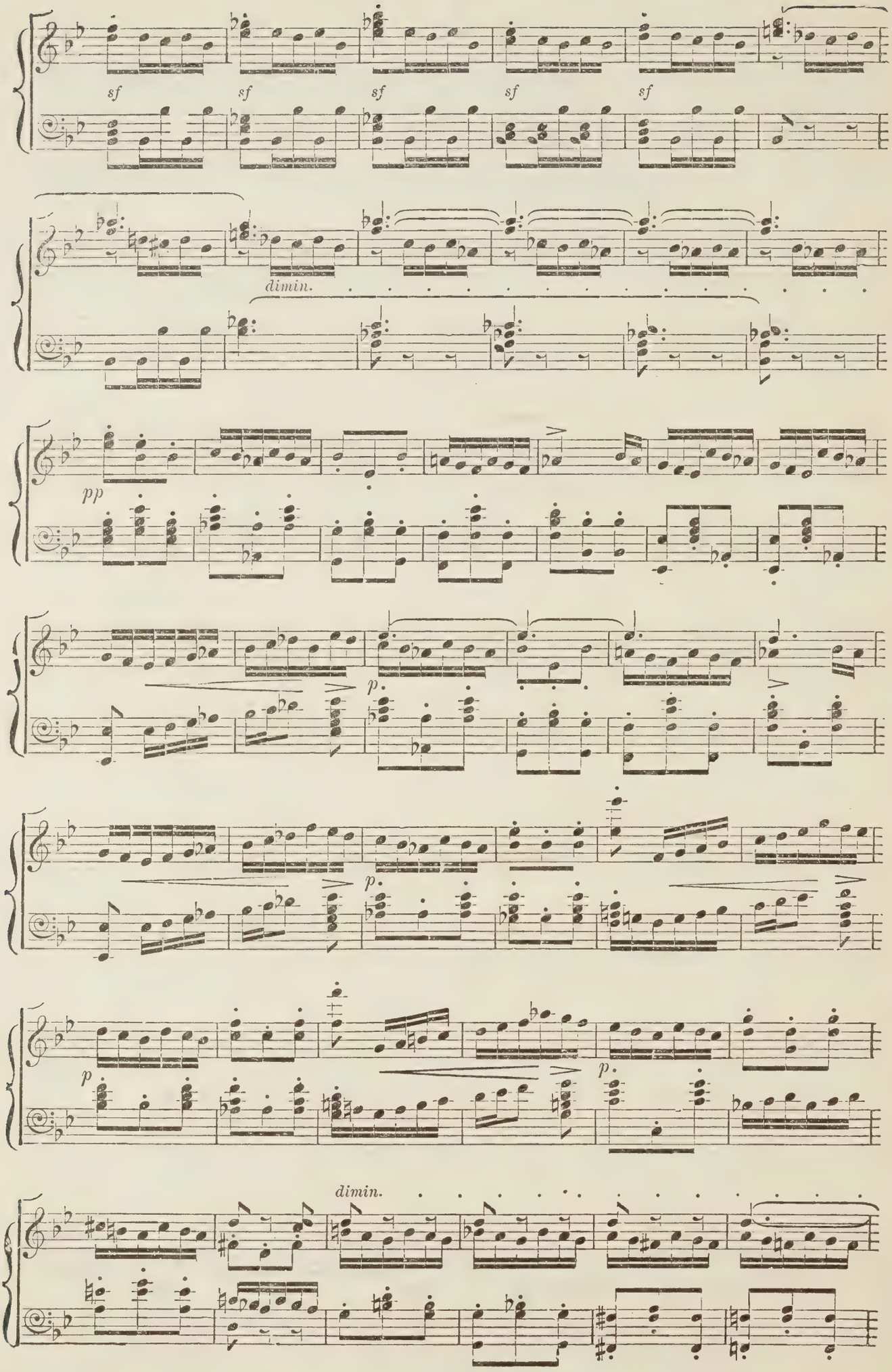
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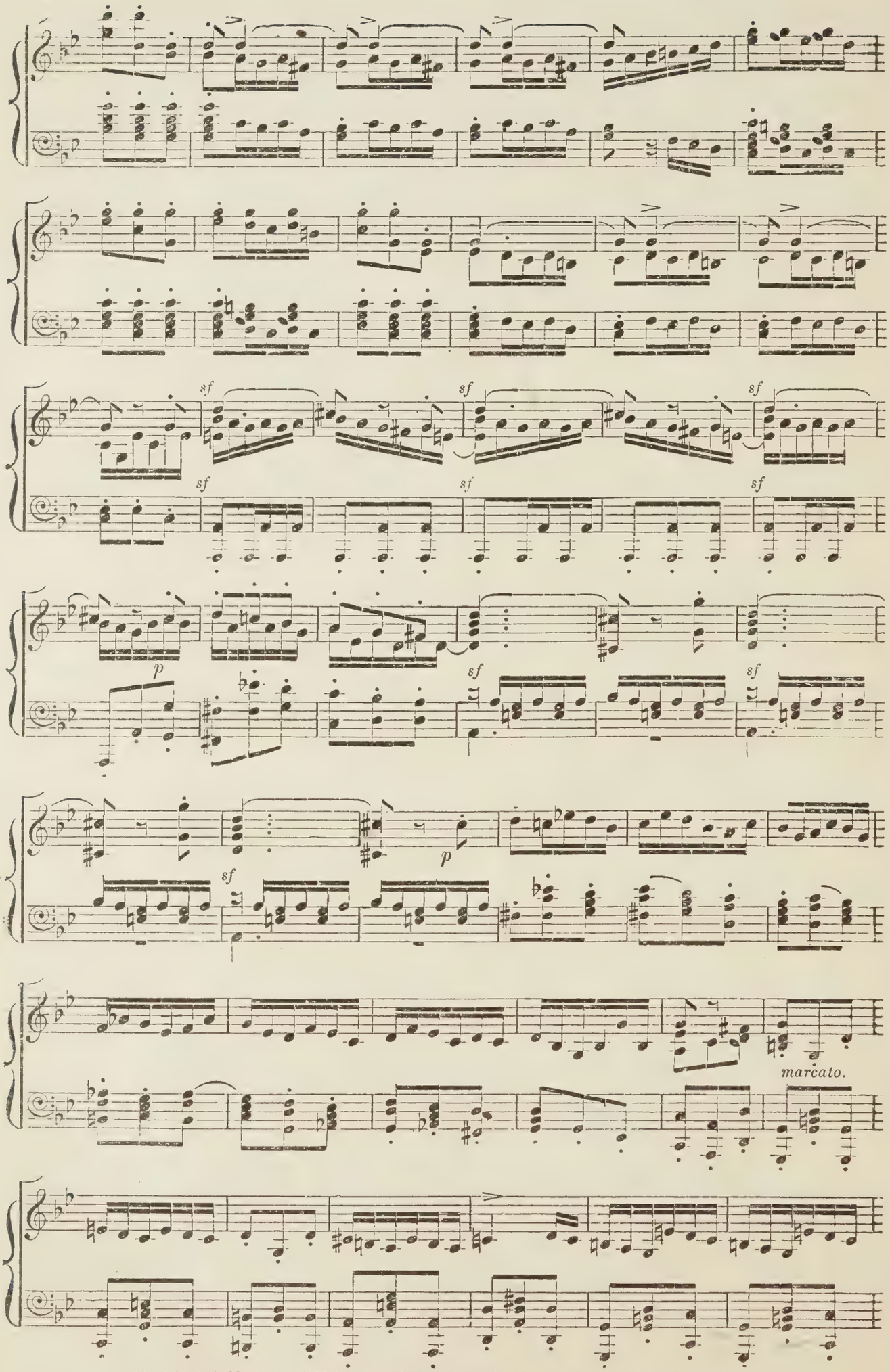
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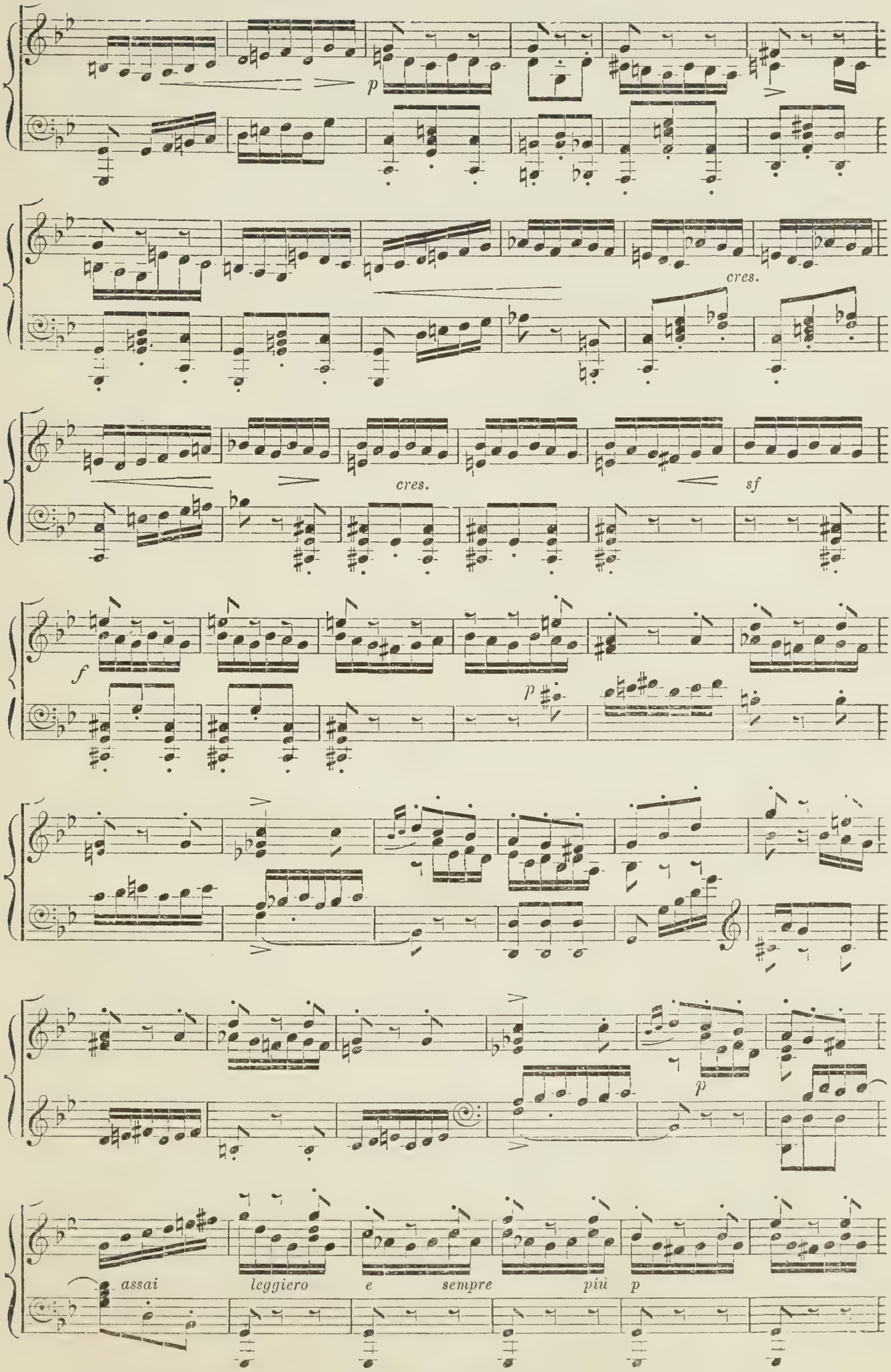
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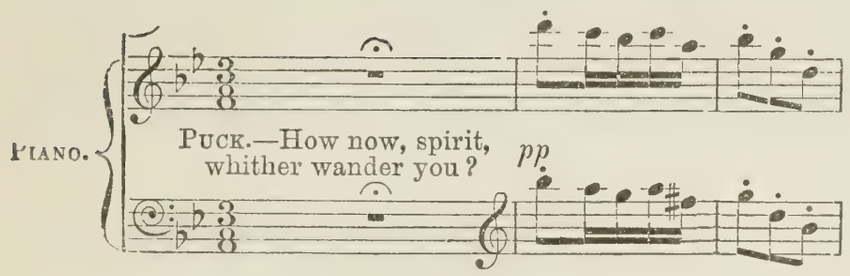
ACT II.—SCENE 1.

No. 2.

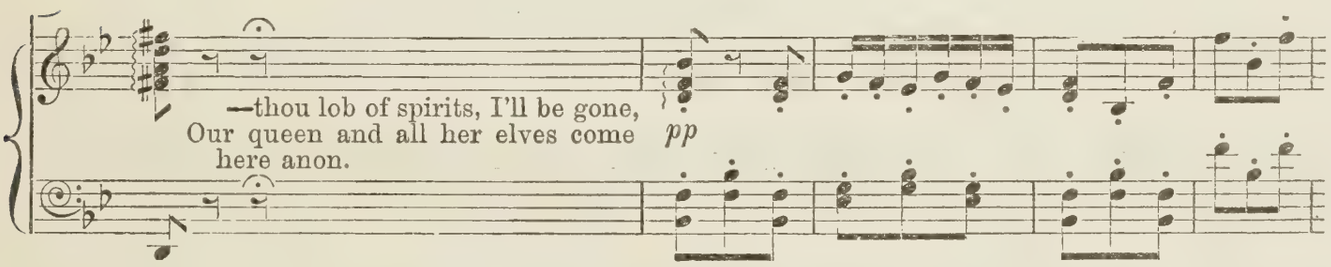
(*Enter a Fairy on one side, and Puck on the other.*)

L'istesso tempo.

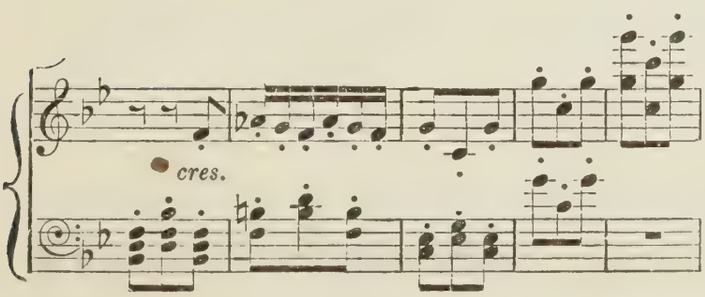


Fairy.—Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moonés sphere;

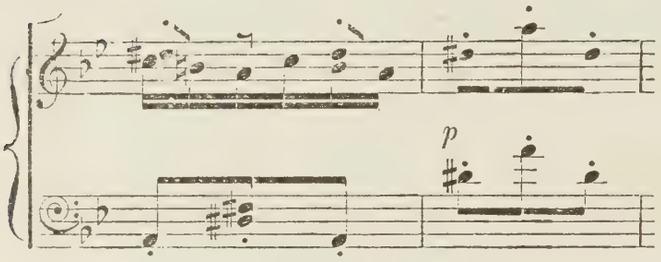
And I serve the fairy queen,
To dew her orbs upon the green:
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,



Puck.
The king doth keep his revels here to-night;
Take heed, the queen come not within his sight,
For Oberon is passing fell and wrath,
Because that she, as her attendant, hath
A lovely boy stolen from an Indian king;
She never had so sweet a changeling:
And jealous Oberon would have the child
Knight of his train, to trace the forests wild:
But she, perforce, withholds the loved boy,
Crowns him with flowers, and makes him all her joy:
And now they never meet in grove, or green,
By fountain clear, or spangled starlight sheen,
But they do square; that all their elves, for fear,
Creep into acorn-cups, and hide them there.



Fairy.
Either I mistake your shape and making quite
Or else you are that shrewd and knavish sprite,
Call'd Robin Goodfellow; are you not he,
That frights the maidens of the villagery;
Skim milk; and sometimes labour in the quern;
And bootless make the breathless housewife churn;
And sometime make the drink to bear no barm;
Mislead night wanderers, laughing at their harm?
Those that Hobgoblin call you, and sweet Puck,
You do their work, and they shall have good luck:
Are not you he?



PUCK. Thou speak'st aright;
I am that merry wanderer of the night.
I jest to Oberon, and make him smile,
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal:
And sometime lurk I in a gossip's bowl,
In very likeness of a roasted crab;
And, when she drinks, against her lips I bob,
And on her wither'd dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometime for three-foot stool mistaketh me;
Then slip I from her bum, down topples she,
And *tailor* cries,

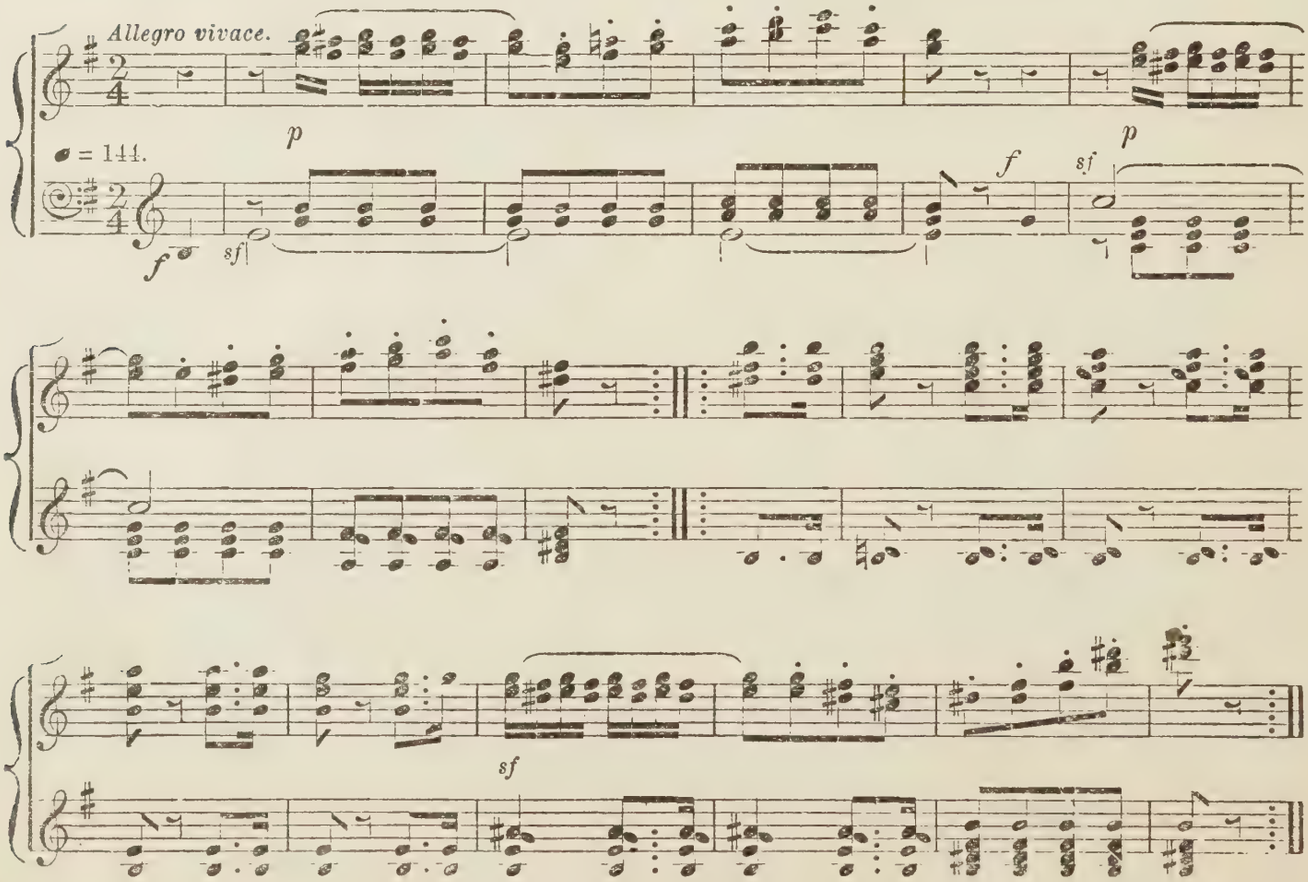
And then the whole quire hold their hips, and loffe,
And waxen in their mirth, and neeze, and sware,
A merrier hour was never wasted there.—
But room, Fairy, here comes Oberon.

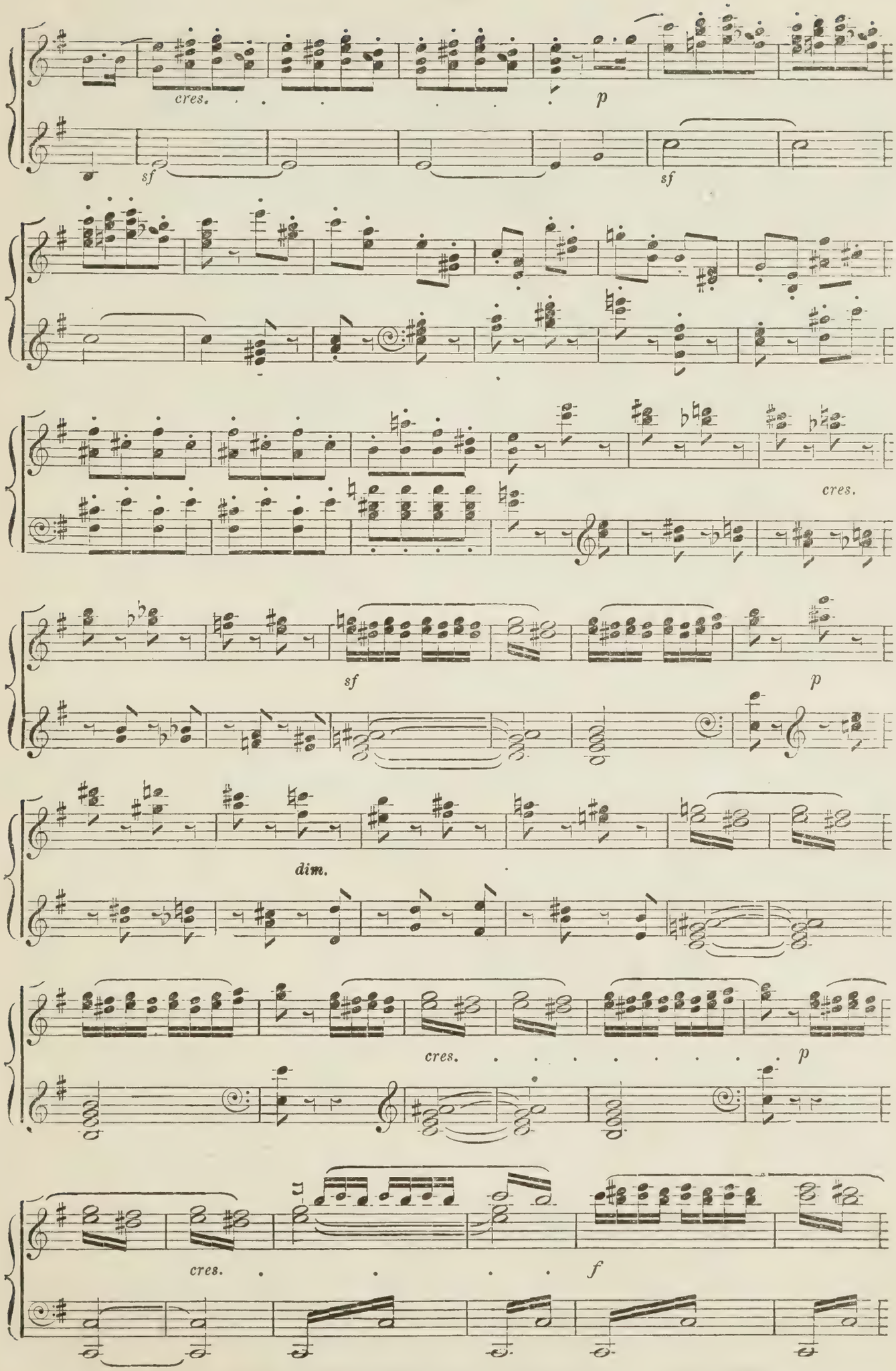
FAIRY.—And here my mistress: Would that he were gone!

ACT II.—SCENE 2.

FAIRIES' MARCH.

(Oberon with his train, and Titania with hers, enter at opposite sides.)

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OBERON.—Ill met by moonlight, proud Titania!
* * * * * *
* * * * * *
TITANIA.—We shall chide downright, if I longer stay.
(Exeunt Titania and her train.)
p
f
sf
dim.
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p
OBERON.—Well, go thy way; thou shalt not from this grove,
* * * * * *
PUCK.—I'll put a girdle round about the earth
In forty minutes.
(Exit Puck.)
p
f
cres.
ff
OBERON.— Having once this juice,
* * * * * *
Thou shalt fly him, and he shall seek thy love.
ff
sf
(Re-enter Puck.)
OBERON.—Hast thou the flower there? welcome, wanderer!
* * * * * *
PUCK.—Fear not, my lord, your servant shall do so.
(Exeunt.)

ACT II.—SCENE 3.

(Enter Titania and her train.)

No. 3. SONG WITH CHORUS. MENDELSSOHN.

Allegro ma non troppo.

PIANO. ♩=88.

p

TITANIA.—
Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;

Some, to kill cankers in the musk-rose buds;
Some, war with rear-mice for their leathern wings,
To make my small elves coats;

And some keep back
The clamorous owl, that nightly hoots and wonders
At our quaint spirits,

Sing me now asleep;
Then to your offices, and let me rest.

pp

FIRST FAIRY. TREBLE SOLO.

leggiero.

You spot-ted snakes, with dou - ble tongue, Thorn - y

hedge - hogs be not seen; Newts and blind - worms, do no

wrong; Come not near our fai - ry queen,
cres.
Newts and blind - worms, do no wrong, Come not
p
near our fai - ry queen, come not near our fai - ry
dim.
queen. Hence a - way! hence a -
mf
- way! You spot-ted snakes, with dou - ble
cres.

tongue, Thor-ny hedge-hogs, be not seen. Hence a -
- way! hence a - way! . . . . .
dim
First Fairy. 1st Treble Solo.
dolce.
Phi - lo - mel, with me - lo-dy, Sing in our sweet lull lulla-by, lull-lul-la-by,
Second Fairy. 2nd Treble Solo.
dolce.
Phi - lo - mel, with me - lo-dy Sing in our sweet lull-lulla by, lull-lul-la-by,
Chorus of Fairies.
1st Treble.
pp
Phi - lo - mel, with me - lo-dy, Sing in our sweet lull-lulla by, lull-lul-la-by,
2nd Treble.
pp
Phi - lo - mel, with me - lo-dy, Sing in our sweet lull-lulla-by, lull-lul-la-by,
1st Alto.
pp
Phi - lo - mel, with me - lo-dy, Sing in our sweet lull-lulla-by, lull-lul-la-by,
2nd Alto.
pp
Phi - lo - mel, with me - lo-dy, Sing in our sweet lull-lulla-by, lull-lul-la-by,
dolce.

Ne-ver harm, nor spell nor charm, Come our
lul-la-by, lul-laby, lul-la-by, Ne-ver harm, nor spell nor charm, Come our
lul-la-by, lul-laby, lul-la-by, Come no charm our
lul-la-by, lul-laby, lul-la-by, Come no charm our
lul-la-by, lul-laby, lul-la-by, Come no charm our
lul-la-by, lul-laby, lul-la-by, Come no charm our
love-ly la-dy nigh. So, so, good night,
love-ly la-dy nigh. So, so, good night,
love-ly la-dy nigh. So, so, good night,
love-ly la-dy nigh. So, so, good night,
love-ly la-dy nigh. So, so, good
love-ly la-dy nigh. So,

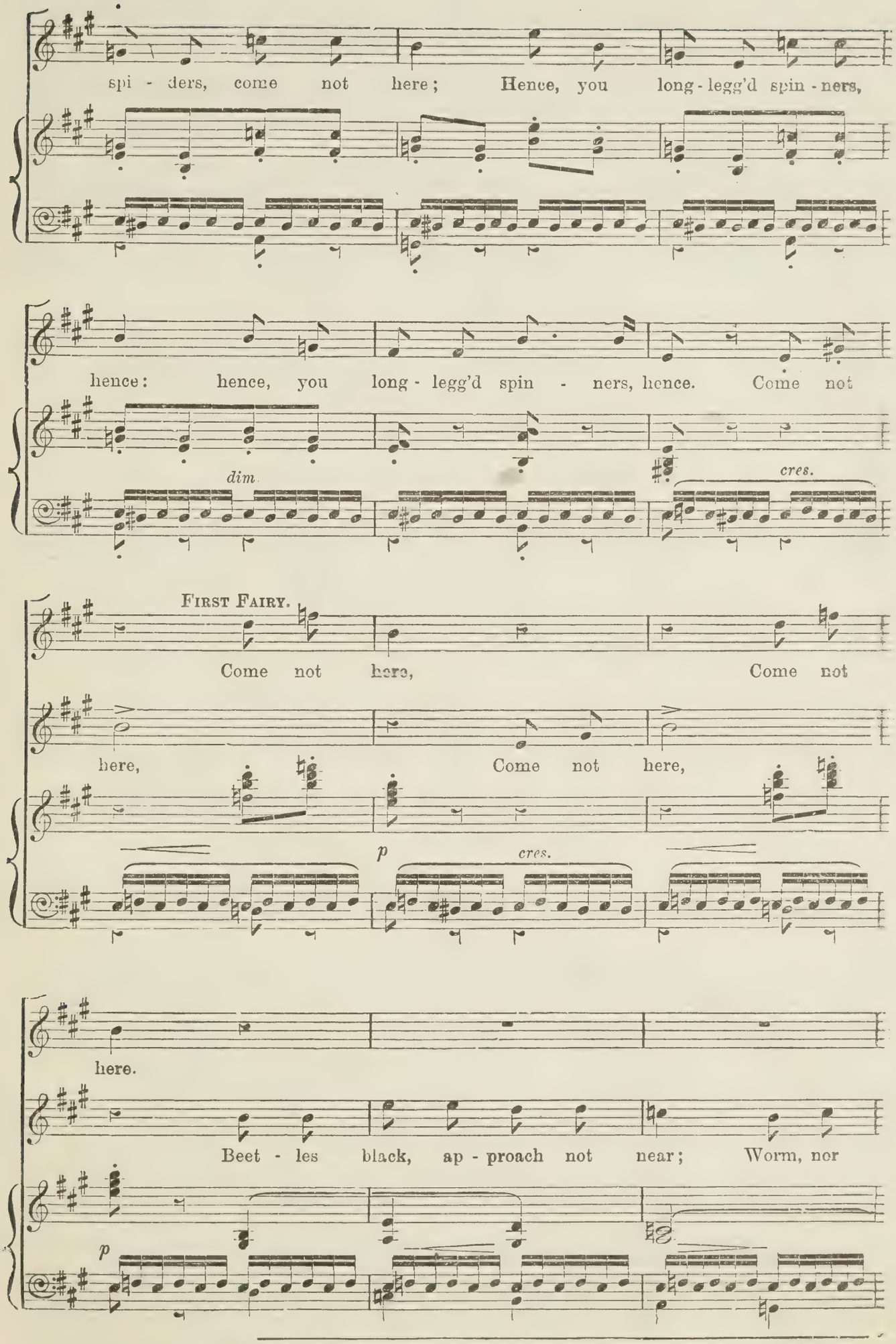
so, so, good night, so, good night, with lull-lul-la- by,
so, so, good night,
so, so, good night, with lull-lul- la- by,
so, so, good night, with lull-lul- la- by,
night, so, so, good night, with lull-lul- la-by,
so, good night, . . so, so, good night, with lull- lul- la- by,

So, so, good night, so, good night,
So, so, good night,
So, so, good night,
So, so, good night
So, so, good night,
So, so, good

so, so, good night, so, good night, with lull - lul - la - by, so, good
so, so, good night, so, good
so, so, good night, with lull - lul - la - by, so, good
so, so, good night, with lull - lul - la - by, so, good
so, so, good night, with lull - lul - la - by, so, good
night, . . so, so, good night, with lull - lul - la - by, so, good
cres.
tr
night, . . . so, good night, with lull - lul - la - by, so, good
night, . . . with lull - lul - la - by, so, good
night, ... so, good
night, ... so, good
night, ... so, good
night, ... so, good

night, so, so, good - night, with lull - lul - la - by,
night, with lull -lul - la - by, so, so, good
night, so, so, good
night, so, so, good
night, so, so, good
night, so, so, good
pp
dim.
lul - la - by.
night, with lull - lul - la - by.
night, with lull - lul - la - by.
night, with lull - lul - la - by.
night, with lull - lul - la - by.
pp

cres.
pp
Solo. Second Fairy.
Weav - ing spi - ders, come not
here: Hence you long - legg'd spin - ners, hence; Bëet - lës
black, ap - proach not near; Worm, nor snail, do no of -
- fence, ... Weav - ing
cres.


spi - ders, come not here; Hence, you long - legg'd spin - ners,
hence: hence, you long - legg'd spin - ners, hence. Come not
dim.
cres.
First Fairy.
Come not here, Come not
here, Come not here,
p
cres.
here.
Beet - les black, ap - proach not near; Worm, nor
p

Come not here,
snail, do no of - fence Come not
Come not here, come not here. . . .
here, come not here. . . . .
dim. . . . . .
dolce.
Phi - lo - mel, with me - - lo - dy,
dolce.
Phi - lo - mel, with me - - lo - dy,
Chorus of Fairies. 1st Treble.
pp
Phil - lo - mel, with me - - lo - dy,
2nd Treble.
pp
Phi - lo - mel, with me - - lo - dy,
1st Alto.
pp
Phil - lo - mel, with me - - lo - dy,
2nd Alto.
pp
Phi - lo - mel, with me - - lo - dy,
pp

Sing in our sweet lull - lul-la-by, lull - lul-la - by, . .
Sing in our sweet lull - lul-la- by, lull lul-la - by, . .
Sing in our sweet lull - lul-la- by, lull - lul-la - by, . .
Sing in our sweet lull - lul-la- by, lull - lul-la - by, . .
Sing in our sweet lull - lul-la- by, lull - lul-la - by, . .
pp
Ne - ver
. . lul - la - by, . . . lul - la - by, lul - la - by, Ne - ver
. . lul - la - by, . . . lul - la - by, lul - la - by,
. . lul - la - by, . . . lul - la - by, lul - la - by,
. . . lul - la - by, . . . lul - la - by, lul - la - by,
dim.

harm, nor spell, nor charm, Come our love - ly la - dy nigh,
harm, nor spell, nor charm, Come our love - ly la - dy nigh,
Come no charm our love - ly la - dy nigh,
Come no charm our love - ly la - dy nigh,
Come no charm our love - ly la - dy nigh,
Come no charm our love - ly la - dy nigh,

p
So, so, good night,
p
So, so, good night,
p
So, so, good night,
p
So, so, good night,
p
So, so, good night,
p
So, so, good
pp

sf
so, so, good night, so, good night, with lull-lul- la - by
so, so, good night, with lull-lul- la - by,
pp
so, so, good night, with lull-lul- la - by,
so, so, good night, with lull-lui- la - by,
night, so, so, good night, with lull-lul- la - by,
Ped. *

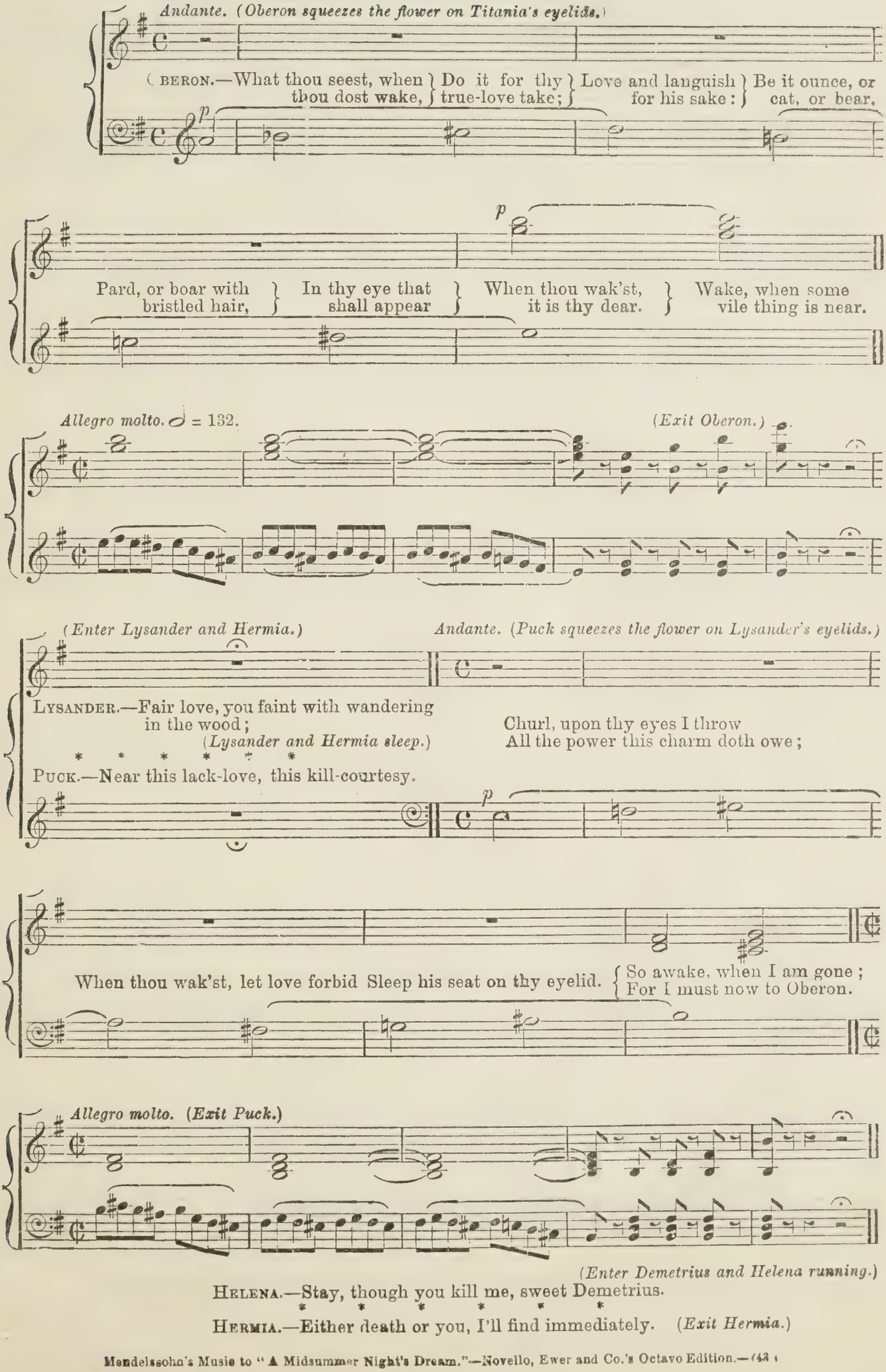
so, so, good night, so, good night,
so, so, good night,
so, so, good night,
so, so, good night,
so, so,
so, good

so, so, good night, so, good night, with lull - lul - la -
so, so, good night, with lull - lul - la -
so, so, good night, with lull - lul - la -
so, so, good night, with lull - lul - la -
so, so, good night, with lull - lul - la -
night, so, so, good night, with lull - lul - la -
Ped.
*
- by, so, good night, so, good night, with lull - lul - la -
- by, so, good night so, good night, with lull - lul - la -
- by, so, good night
- by, so, good night
- by, so, good night
- by, so, good night,

- by, so, good night, ... so, so, good night, with lull - lul - la -
- by, so, good night, ... so, so, good night, with lull - lul - la -
so, good night, ...
so, good night, ...
so, good night, ...
so, good night, ...

- by, ... lul - la
- by, so, so, good night, with lull lul - la -
pp so, so, good night, with lull - lul - la -
pp so, so, good night, with lull - lul - la -
pp so, so, good night, with lull - lul - la
pp so, so, good night, with lull - lul - la -

(*Exeunt Fairies. Titania sleeps. Enter Oberon.*)


Andante. (Oberon squeezes the flower on Titania's eyelids.)
OBERON.—What thou seest, when thou dost wake, Do it for thy true-love take; Love and languish for his sake: Be it ounce, or cat, or bear,
Pard, or boar with bristled hair, In thy eye that shall appear When thou wak'st, it is thy dear. Wake, when some vile thing is near.
Allegro molto. 𝅗𝅥 = 132.
(Exit Oberon.)
(Enter Lysander and Hermia.)
Andante. (Puck squeezes the flower on Lysander's eyelids.)
LYSANDER.—Fair love, you faint with wandering in the wood;
(Lysander and Hermia sleep.)
Churl, upon thy eyes I throw All the power this charm doth owe;
PUCK.—Near this lack-love, this kill-courtesy.
When thou wak'st, let love forbid Sleep his seat on thy eyelid.
So awake, when I am gone; For I must now to Oberon.
Allegro molto. (Exit Puck.)
(Enter Demetrius and Helena running.)
HELENA.—Stay, though you kill me, sweet Demetrius.
HERMIA.—Either death or you, I'll find immediately. (Exit Hermia.)

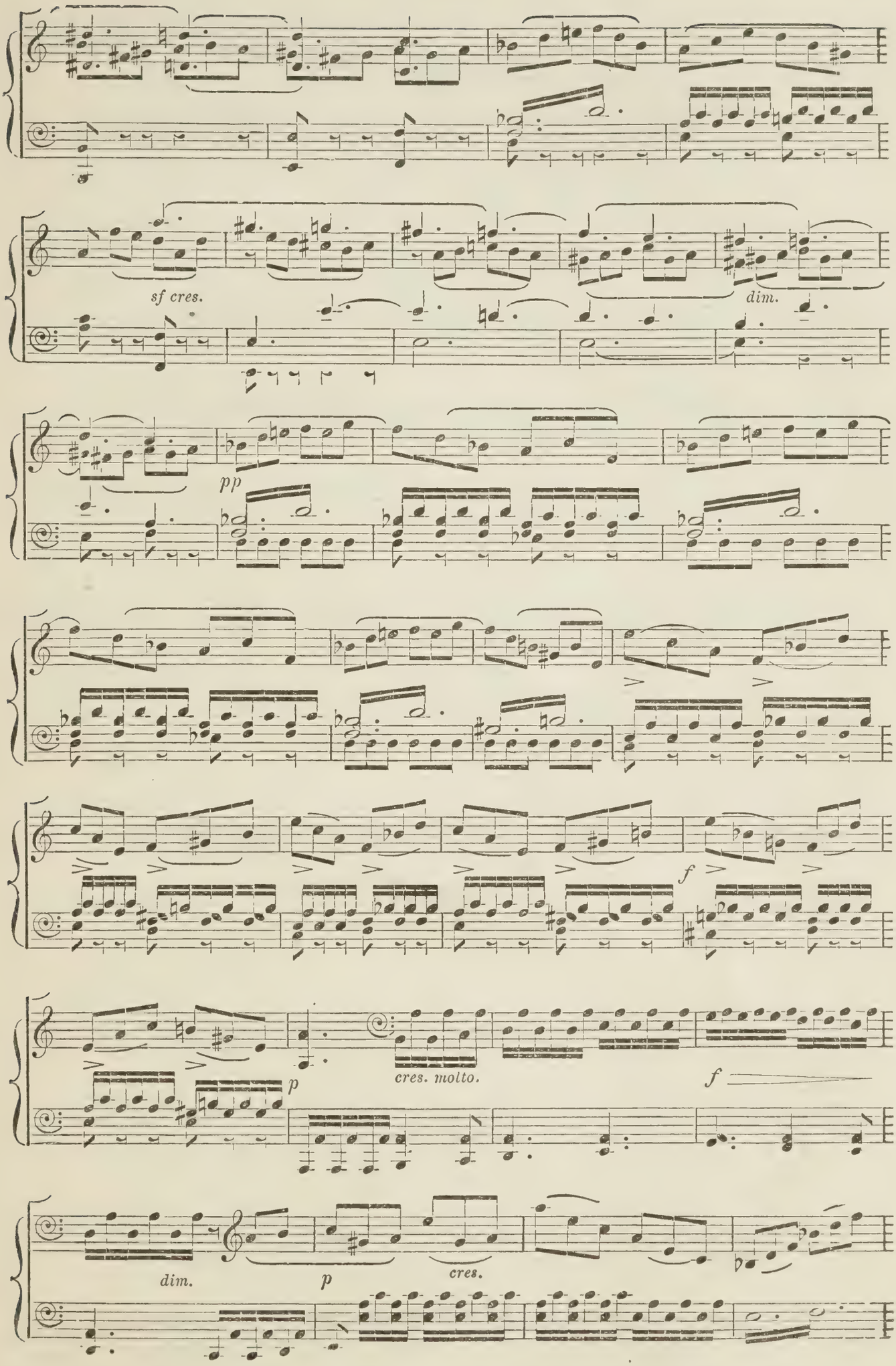
INTERMEZZO.

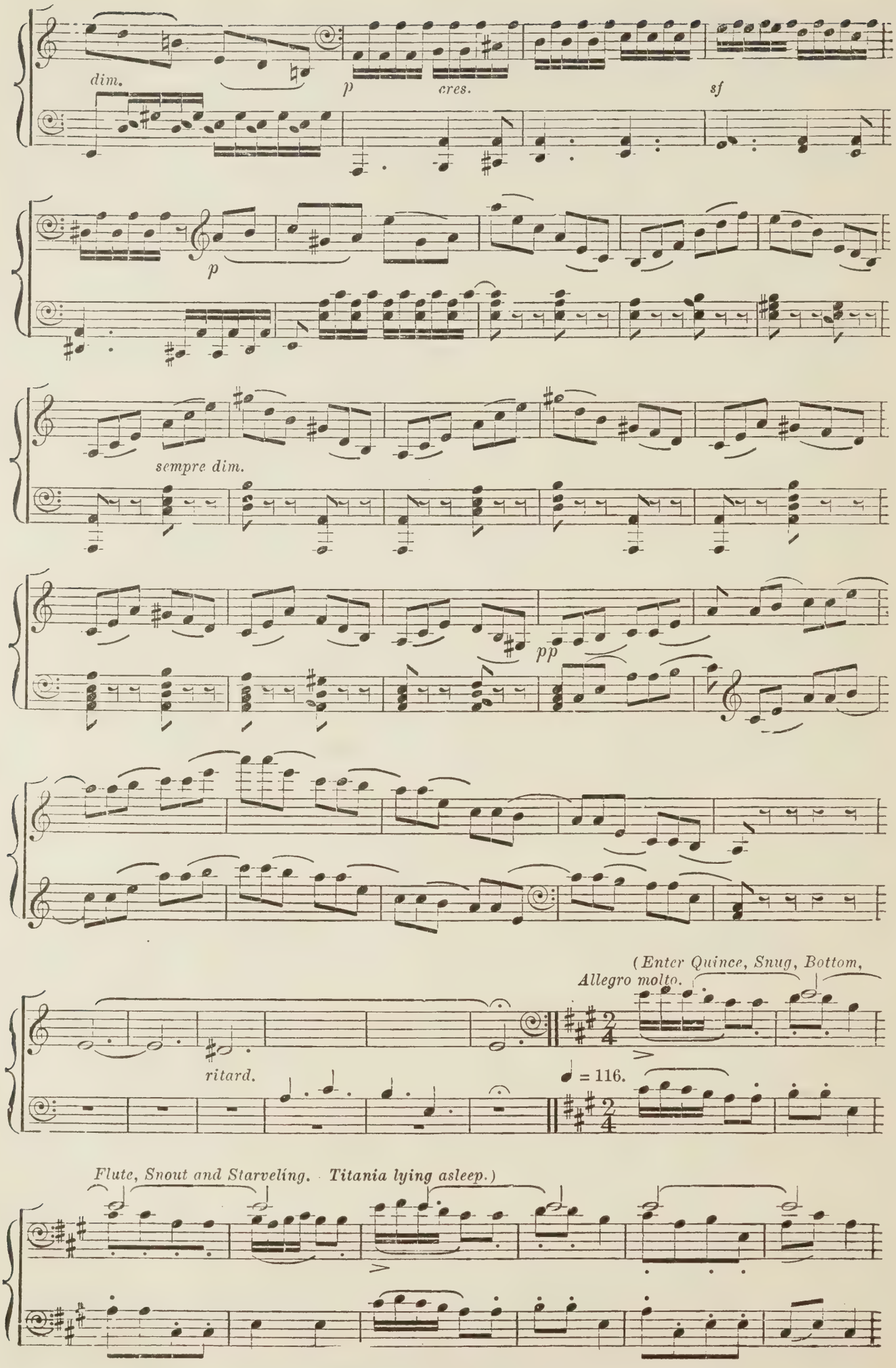
(After the Second Act.)

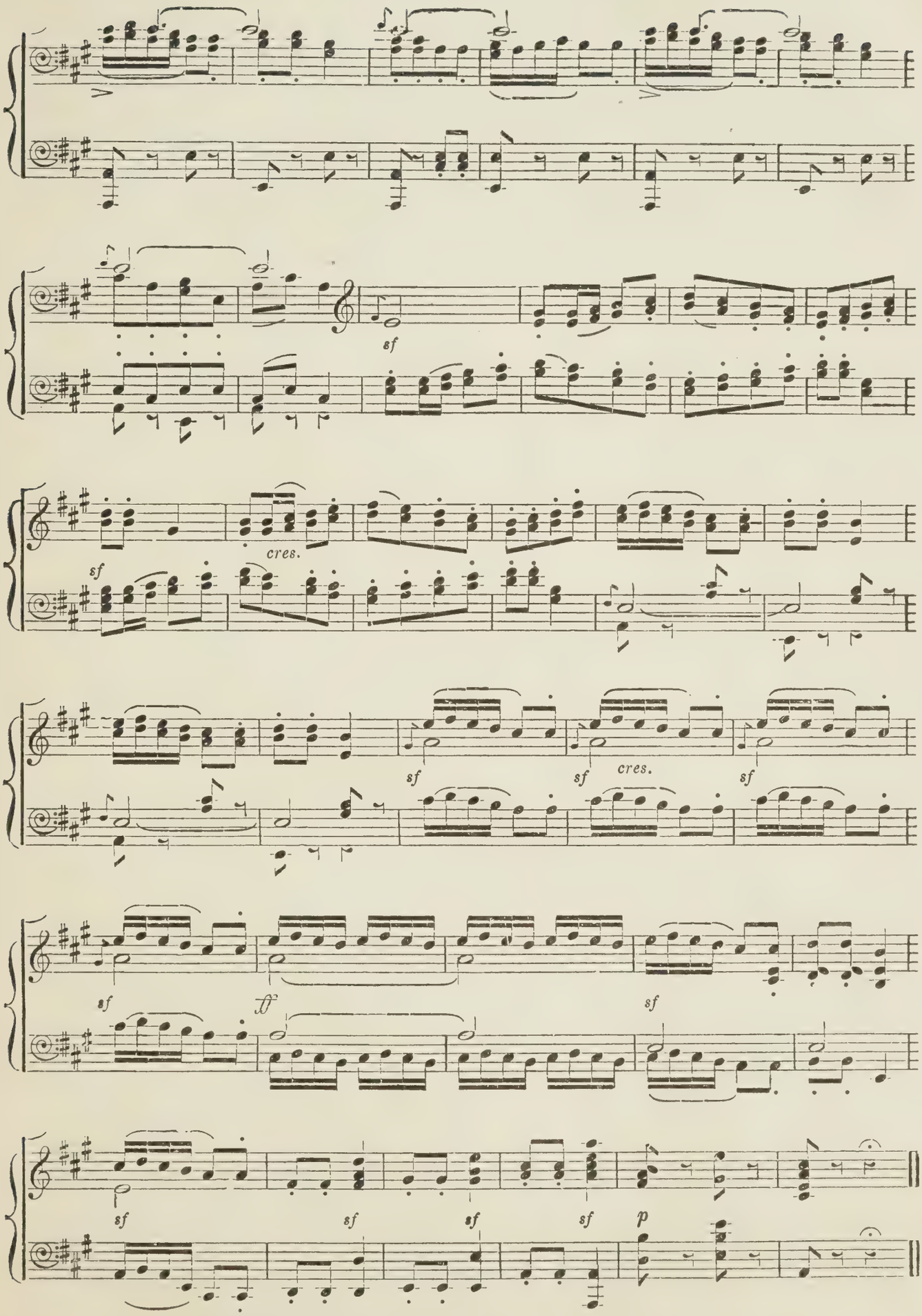
(Hermia seeks Lysander, and loses herself in the wood.)

cres.
f
p
cres.
p
sf
sf
cres.
p
cres.
sf
sf
sf
sf
cres.
f
f
sf
sf

p
cres.
f
sf
dim.
p
cres.
f
dim.


sf cres.
dim.
pp
f
p
cres. molto.
f
dim.
p
cres.


dim.
p
cres.
sf
p
sempre dim.
pp
(Enter Quince, Snug, Bottom,
Allegro molto.
ritard.
♩ = 116.
Flute, Snout and Starveling. Titania lying asleep.)


sf
cres.
sf
sf
sf
cres.
sf
sf
ff
sf
sf
sf
sf
sf
p

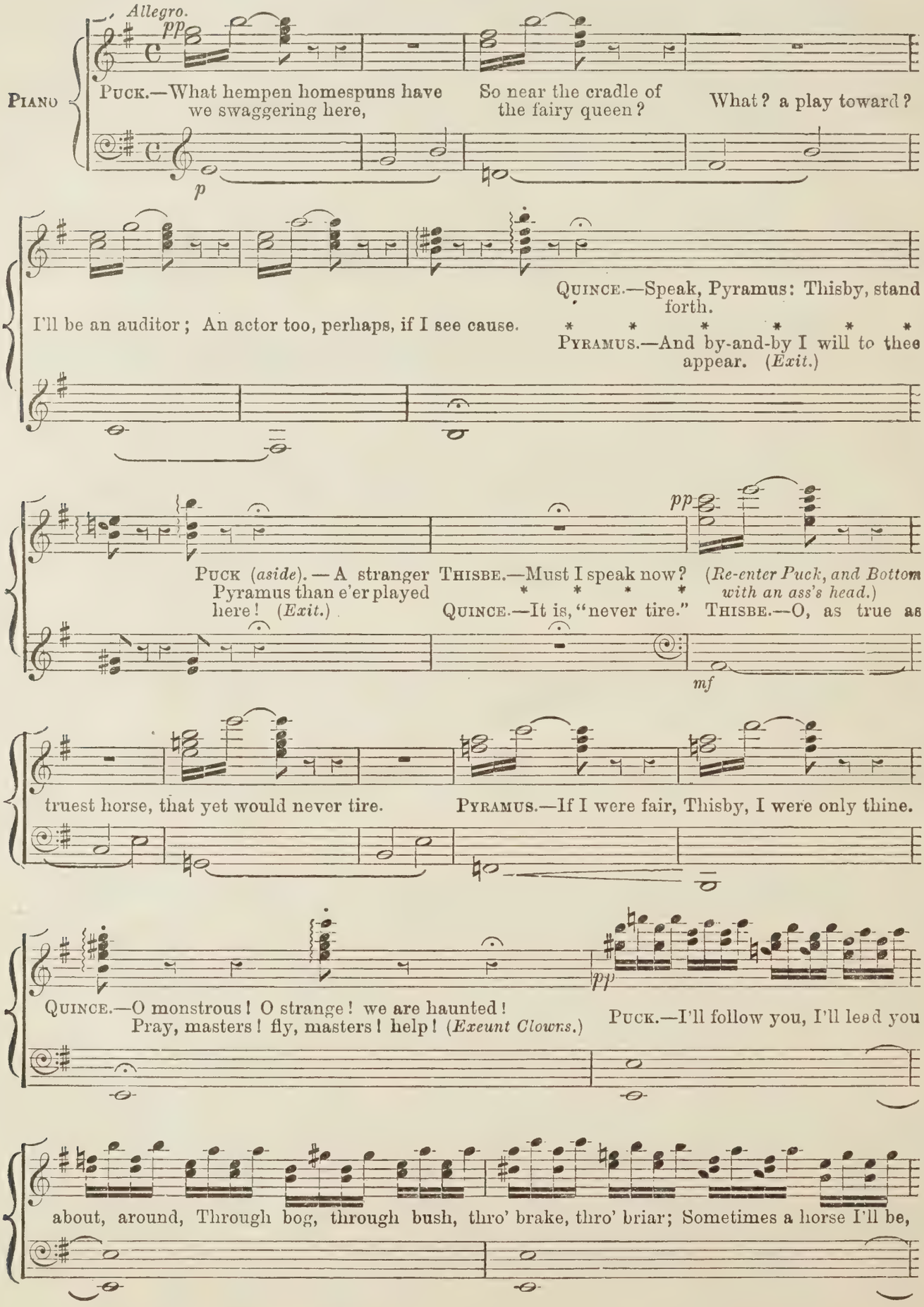
ACT III.—SCENE 1.

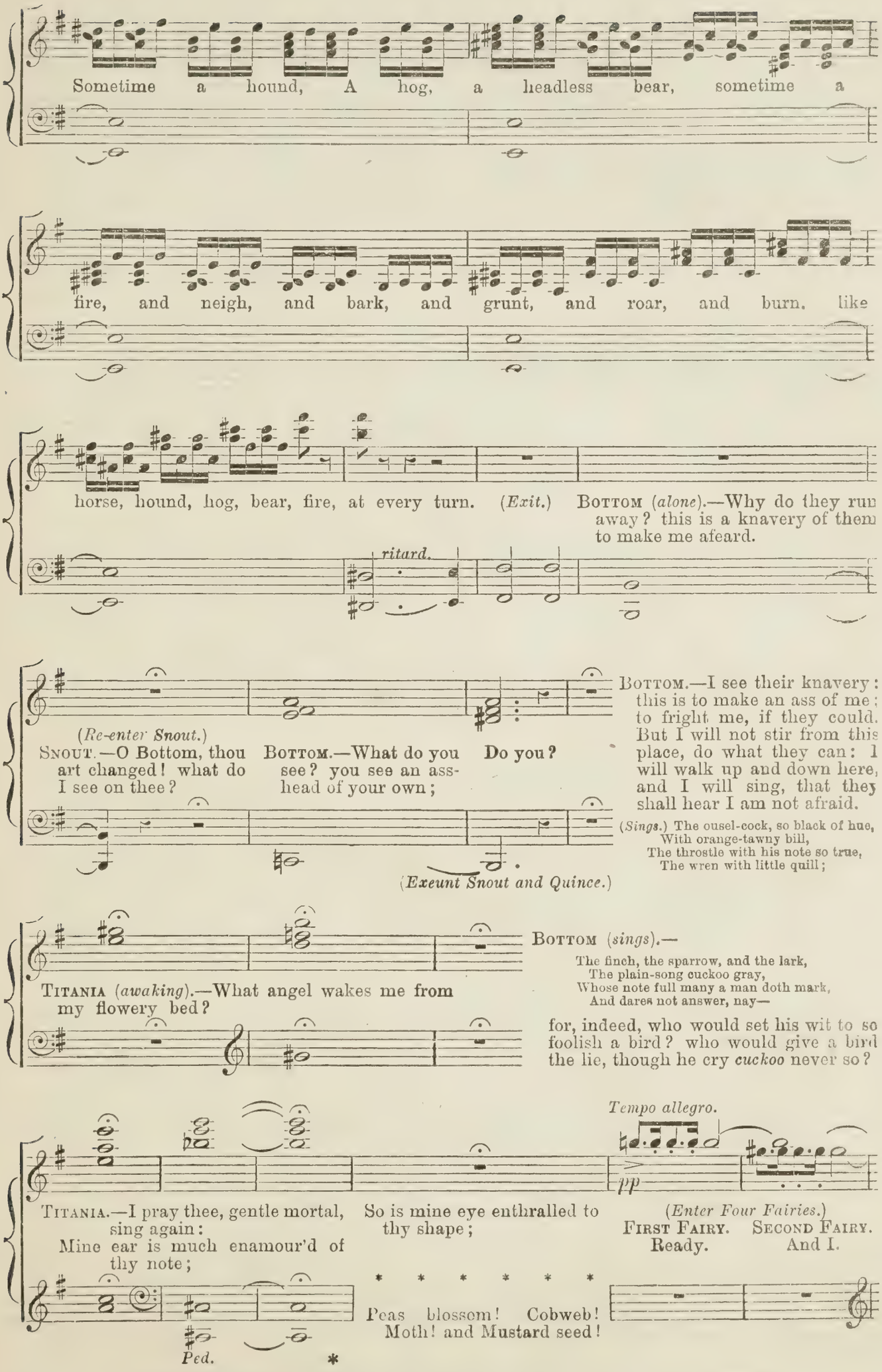
No. 6.

BOTTOM.—Are we all met?

* * * * *

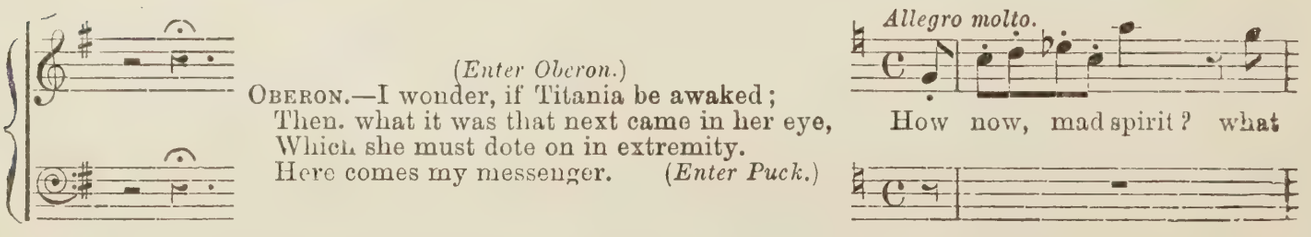
QUINCE.—And so every one according to his cue. *(Enter Puck, behind.)*


Allegro.
pp
PIANO
PUCK.—What hempen homespuns have we swaggering here,
So near the cradle of the fairy queen?
What? a play toward?
p
I'll be an auditor; An actor too, perhaps, if I see cause.
QUINCE.—Speak, Pyramus: Thisby, stand forth.
* * * * * *
PYRAMUS.—And by-and-by I will to thee appear. (Exit.)
pp
PUCK (aside).—A stranger Pyramus than e'er played here! (Exit.)
THISBE.—Must I speak now?
* * * *
QUINCE.—It is, "never tire."
(Re-enter Puck, and Bottom with an ass's head.)
THISBE.—O, as true as
mf
truest horse, that yet would never tire.
PYRAMUS.—If I were fair, Thisby, I were only thine.
QUINCE.—O monstrous! O strange! we are haunted! Pray, masters! fly, masters! help! (Exeunt Clowns.)
pp
PUCK.—I'll follow you, I'll lead you
about, around, Through bog, through bush, thro' brake, thro' briar; Sometimes a horse I'll be,

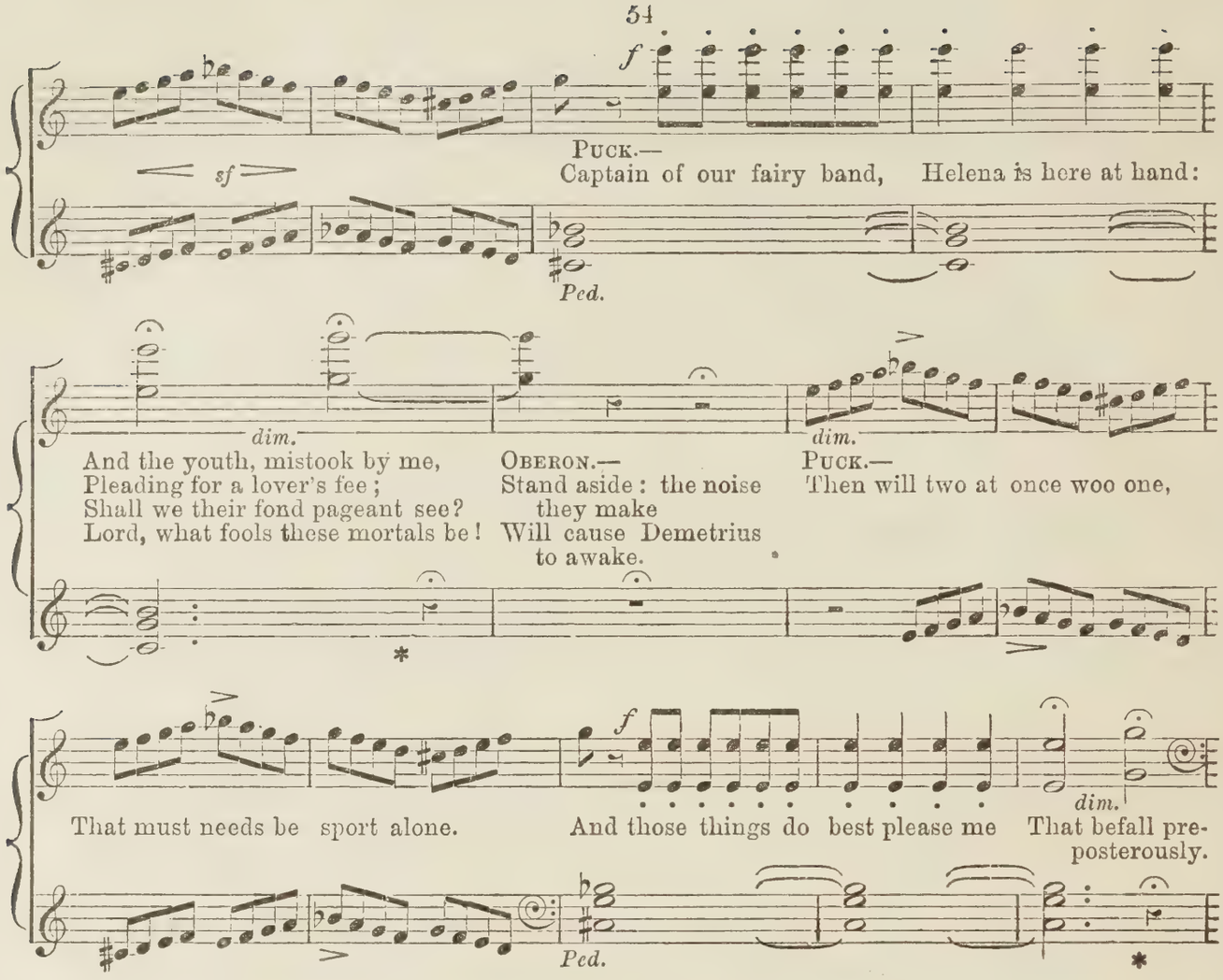

Sometime a hound, A hog, a headless bear, sometime a
fire, and neigh, and bark, and grunt, and roar, and burn. like
horse, hound, hog, bear, fire, at every turn. (Exit.) Bottom (alone).—Why do they run away? this is a knavery of them to make me afeard.
ritard.
(Re-enter Snout.)
Snout.—O Bottom, thou art changed! what do I see on thee?
Bottom.—What do you see? you see an ass-head of your own;
Do you?
(Exeunt Snout and Quince.)
Bottom.—I see their knavery: this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid.
(Sings.) The ousel-cock, so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill;
Titania (awaking).—What angel wakes me from my flowery bed?
Bottom (sings).—
The finch, the sparrow, and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer, nay—
for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry cuckoo never so?
Tempo allegro.
pp
Titania.—I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
(Enter Four Fairies.)
First Fairy. Ready.
Second Fairy. And I.
* * * * * *
Peas blossom! Cobweb! Moth! and Mustard seed!
Ped. *

Third Fairy.—
And I.
Fourth Fairy.—
And I.
All.—Where shall we go?
Titania.—
Be kind and courteous to this gentleman;
Hop in his walks, and gambol in his eyes;
Feed him with apricocks, and dewberries;
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble bees,
And, for night-tapers, crop their waxen thighs.
And light them at the fiery glow-worm's eyes,
To have my love to bed, and to arise;
And pluck the wings from painted butterflies,
To fan the moonbeams from his sleeping eyes:
Nod to him, elves, and do him courtesies.
pp sempre.
First Fairy.—
Hail, mortal
Second Fairy.—
Hail!
Third Fairy.—
Hail!
Fourth Fairy.—
Hail!
Bottom.—I cry your worship's mercy heartily.
* * * * * * * *
Bottom.—I desire your more acquaintance, good master mustard-seed.
Titania.—
Come, wait upon him; lead him to my bower.
The moon, methinks, looks with a watery eye;
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.
Tie up my love's tongue, bring him silent - ly.
(Exeunt.)

ACT III.—SCENE 2.


(Enter Oberon.)
Oberon.—I wonder, if Titania be awaked;
Then, what it was that next came in her eye,
Which she must dote on in extremity.
Here comes my messenger. (Enter Puck.)
Allegro molto.
How now, mad spirit? what

cres.
night-rule now about this haunted grove?
dim.
Puck.—My mistress with a monster is in love.
Puck.—That when he wak'd, of force she must be eyed.
(Enter Demetrius and Hermia.)
Oberon.—Stand close; this is the same Athenian.
Dialogue.
I'll charm his eyes against she doth appear.
Puck.
I go, I go, look how I go!
ritardando.
Swifter than arrow from the Tartar's bow. (Exit.)
Oberon.—
Flower of this purple dye,
Ped.
Hit with Cupid's archery, Sink in apple of his eye! When his love he doth espy, Let her shine as gloriously
tempo.
As the Venus of the sky. When thou wak'st, if she be by, Beg of her for remedy. (Re-enter Puck.)
sf
cres.

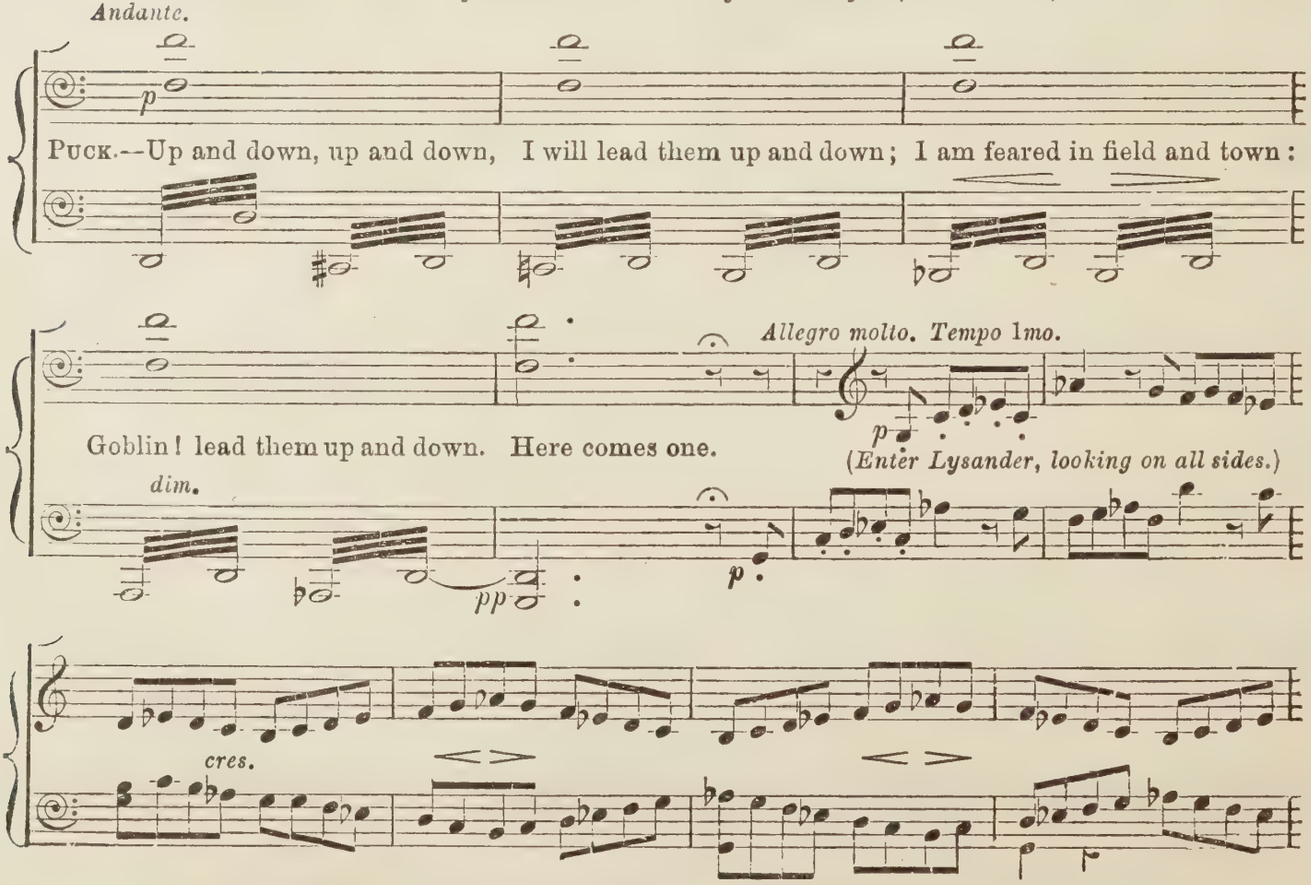


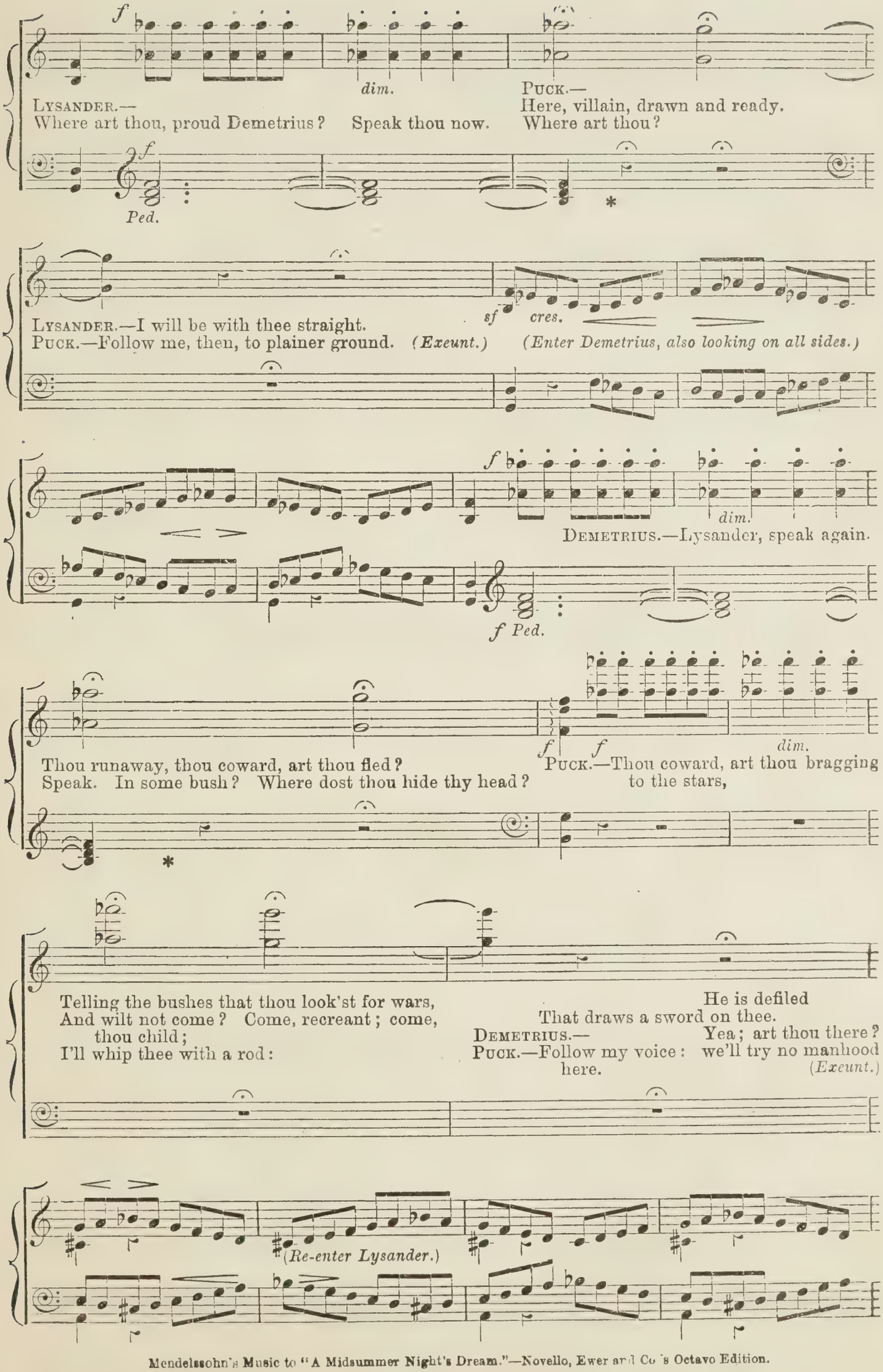
(*Enter Lysander and Helena.*)

LYSANDER.—Why should you think that I should woo in scorn?

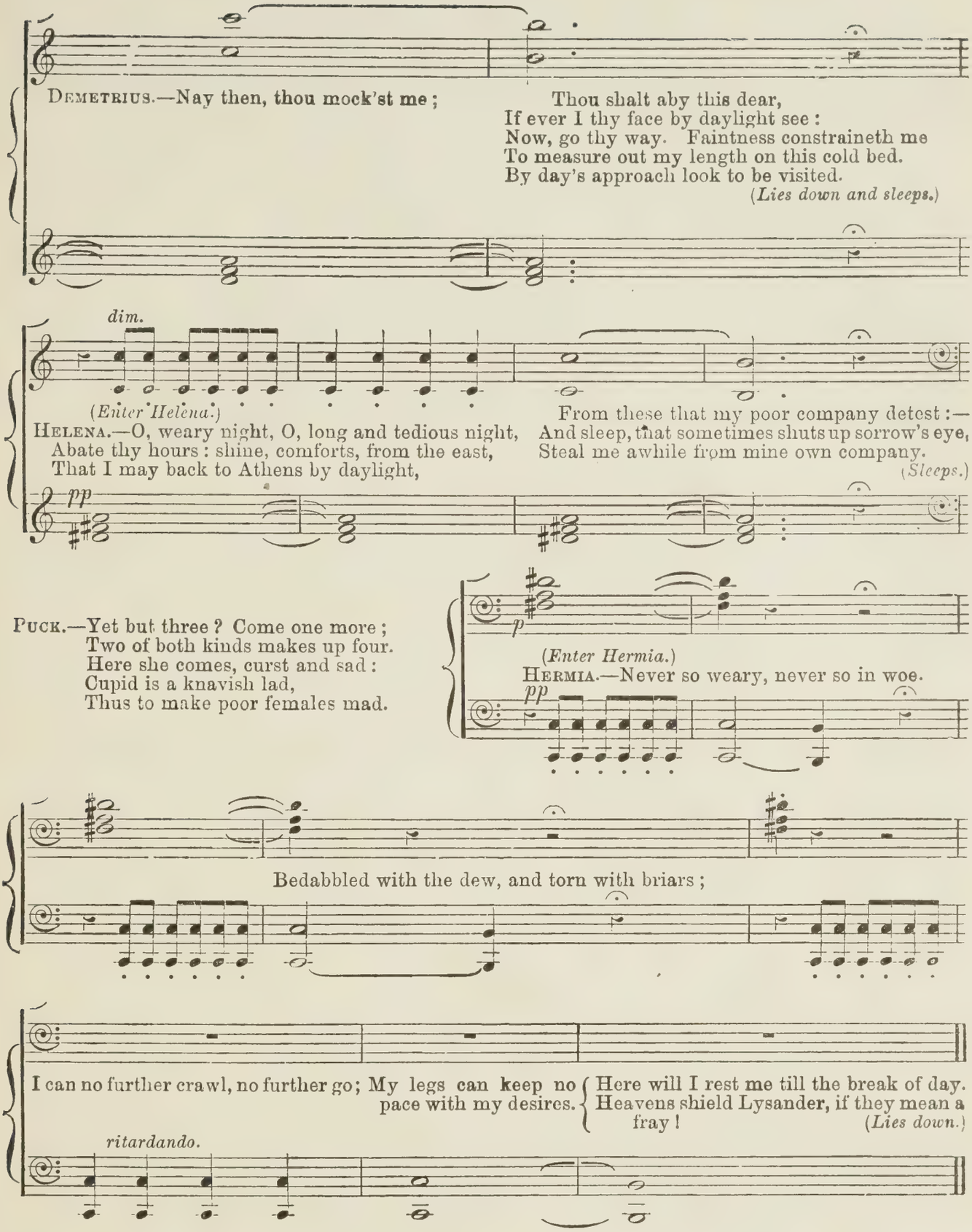
* * * * * * * * * * * *

OBERON.—We may effect this business yet ere day. (*Exit Oberon.*)


Andante.
p
PUCK.—Up and down, up and down, I will lead them up and down; I am feared in field and town:
Allegro molto. Tempo 1mo.
p
Goblin! lead them up and down. Here comes one.
(Enter Lysander, looking on all sides.)
dim.
pp
p
cres.


f
dim.
LYSANDER.—
Where art thou, proud Demetrius? Speak thou now.
PUCK.—
Here, villain, drawn and ready.
Where art thou?
f
Ped.
LYSANDER.—I will be with thee straight.
PUCK.—Follow me, then, to plainer ground. (Exeunt.)
sf cres.
(Enter Demetrius, also looking on all sides.)
f
dim.
DEMETRIUS.—Lysander, speak again.
f Ped.
Thou runaway, thou coward, art thou fled?
Speak. In some bush? Where dost thou hide thy head?
f f
dim.
PUCK.—Thou coward, art thou bragging
to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant; come,
thou child;
I'll whip thee with a rod:
He is defiled
That draws a sword on thee.
DEMETRIUS.—
PUCK.—Follow my voice:
here.
Yea; art thou there?
we'll try no manhood
(Exeunt.)
(Re-enter Lysander.)

f
dim.
LYSANDER.—He goes before me, and still dares me on;
When I come where he calls, then he is gone.
The villain is much lighter heel'd than I:
I follow'd fast, but faster he did fly;
p
dim.
That fallen am I in dark uneven way,
And here will rest me,
Come, thou gentle day!
(Lies down.)
For if but once thou show me thy gray light,
I'll find Demetrius, and revenge this spite.
(Sleeps.)
p
p
(Re-enter Puck and Demetrius.)
cres.
f
PUCK.—Ho, ho, ho! Coward, why com'st
f
f
dim.
thou not?
DEMETRIUS.—
Abide me, if thou dar'st; for well I wot,
Thou runn'st before me, shifting every place;
And dar'st not stand, nor look me in the face
Where art thou now?
PUCK.—
Come hither! I am here.
f



DEMETRIUS.—Nay then, thou mock'st me;
Thou shalt aby this dear,
If ever I thy face by daylight see:
Now, go thy way. Faintness constraineth me
To measure out my length on this cold bed.
By day's approach look to be visited.
(*Lies down and sleeps.*)

dim.

(*Enter Helena.*)
HELENA.—O, weary night, O, long and tedious night,
Abate thy hours: shine, comforts, from the east,
That I may back to Athens by daylight,
From these that my poor company detest:—
And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.
(*Sleeps.*)

pp

PUCK.—Yet but three? Come one more;
Two of both kinds makes up four.
Here she comes, curst and sad:
Cupid is a knavish lad,
Thus to make poor females mad.

p

(*Enter Hermia.*)
HERMIA.—Never so weary, never so in woe.

pp

Bedabbled with the dew, and torn with briars;

I can no further crawl, no further go; My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander, if they mean a fray!
(*Lies down.*)

ritardando.

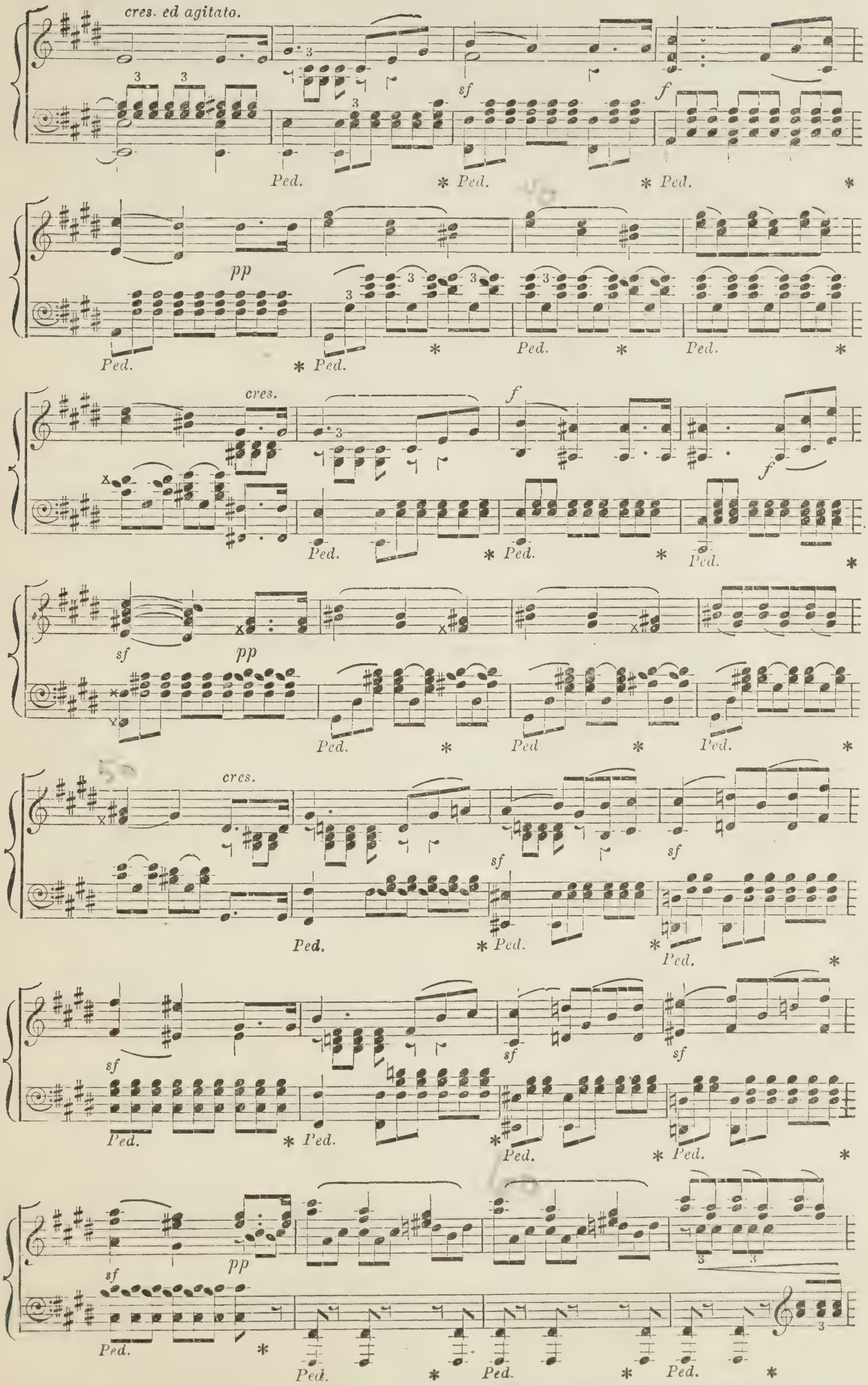
PUCK. On the ground
Sleep sound:
I'll apply
To your eye,
Gentle lover, remedy.
(*Squeezing the juice on Lysander's eyes.*)
When thou wak'st,
Thou tak'st
True delight
In the sight
Of thy former lady's eye:
And the country proverb known,
That every man should take his own,
In your waking shall be shown:
Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again,
And all shall be well.

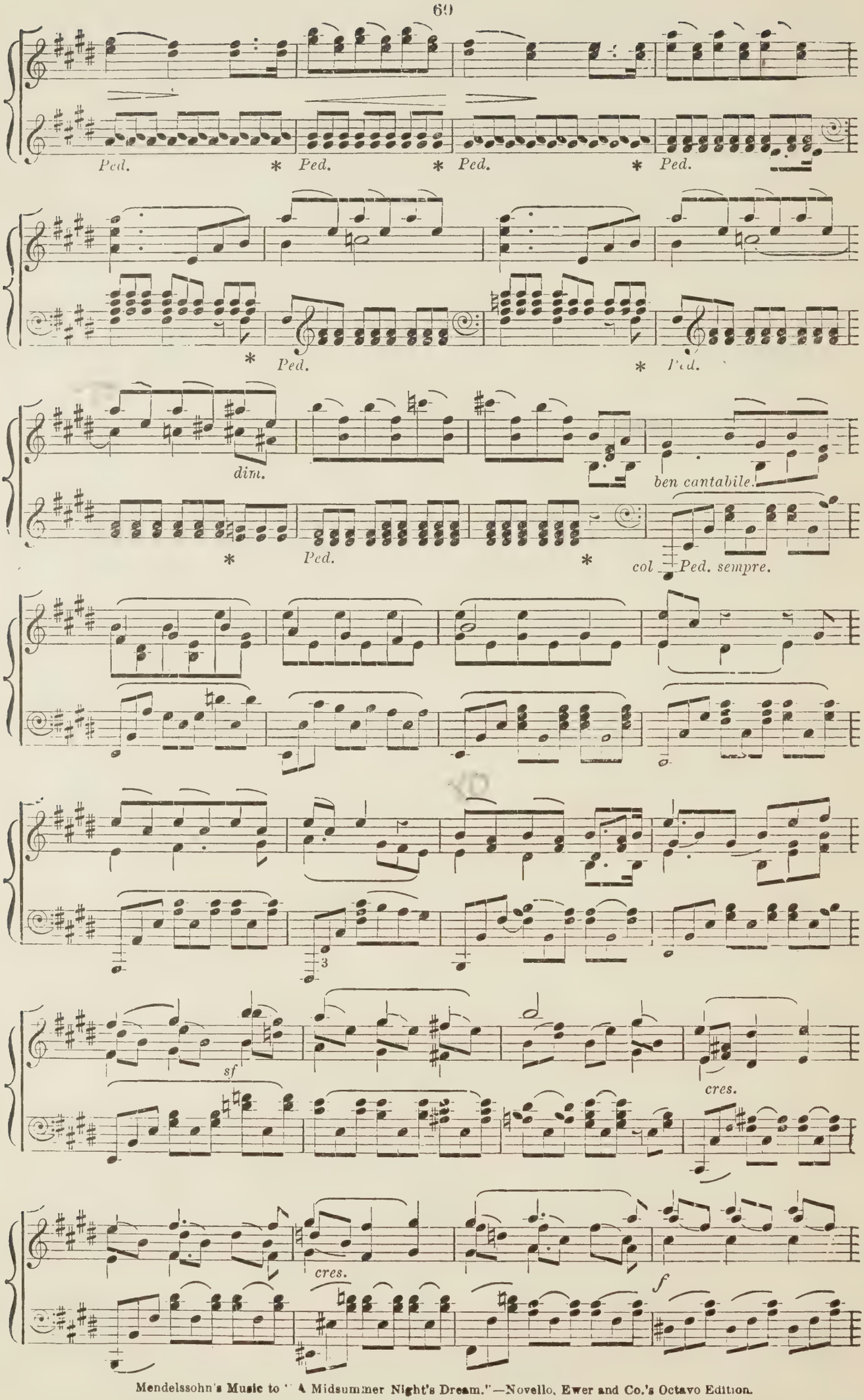
(*Exit Puck.—Demetrius, Hermia, Lysander and Helena sleep.*)

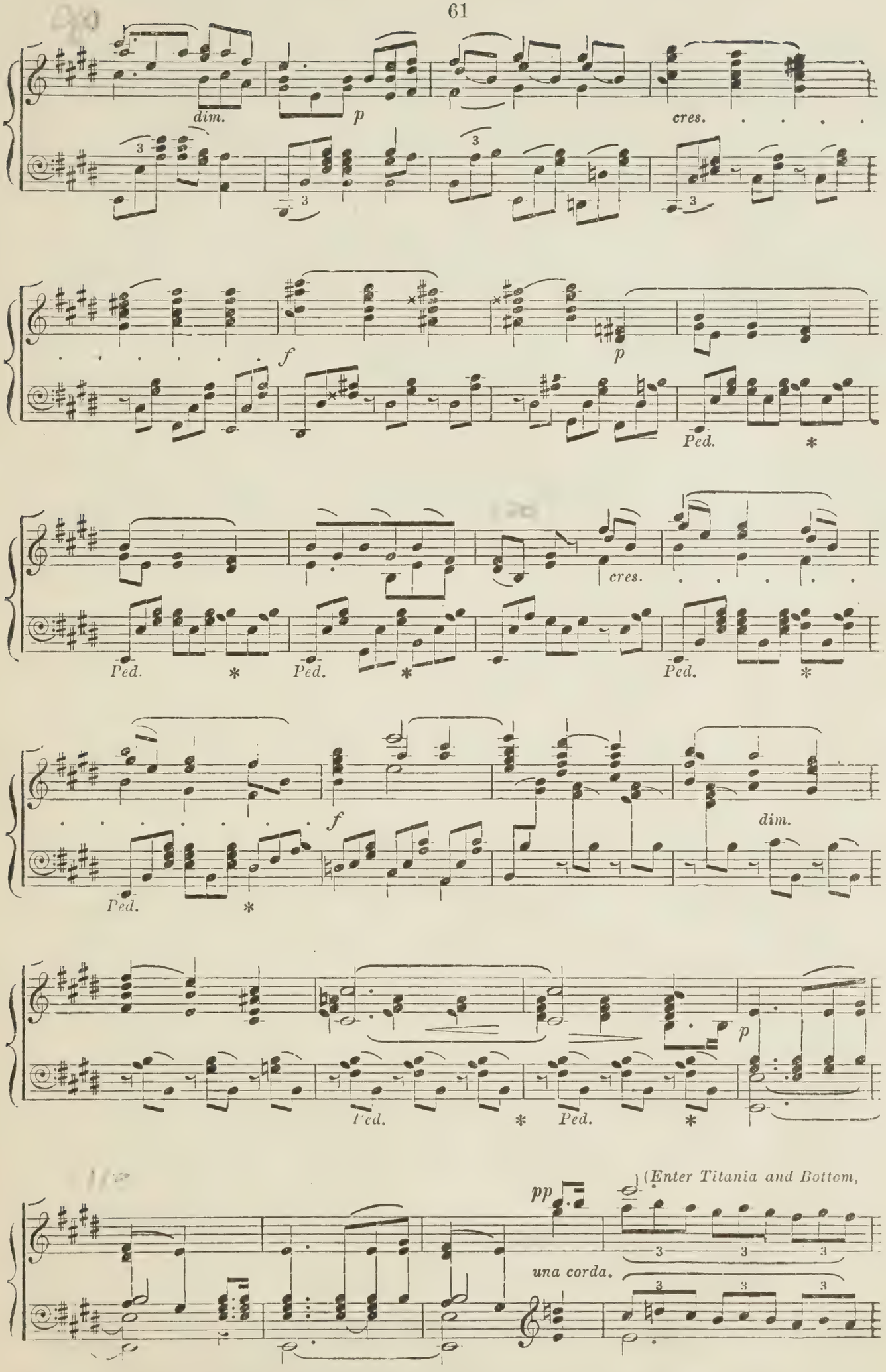
NOTTURNO.

(After the Third Act.)

No. 7.


cres. ed agitato.
sf
f
Ped.
pp
cres.
sf
pp
Ped
Ped.
sf
Ped.


Ped. * Ped. * Ped. * Ped.
* Ped. * Ped.
dim.
ben cantabile.
* Ped. * col Ped. sempre.
3
sf
cres.
cres.
f


dim.
p
cres.
f
p
Ped.
*
cres.
Ped.
*
Ped.
*
Ped.
*
f
dim.
Ped.
*
p
Ped.
*
Ped.
*
pp
(Enter Titania and Bottom,
una corda.

Fairies attending; Oberon behind, unseen. Demetrius, Lysander, Helena, and Hermia, lying asleep.

ACT IV.—SCENE 1.

TITANIA.—Come, sit thee down upon this flowery bed,

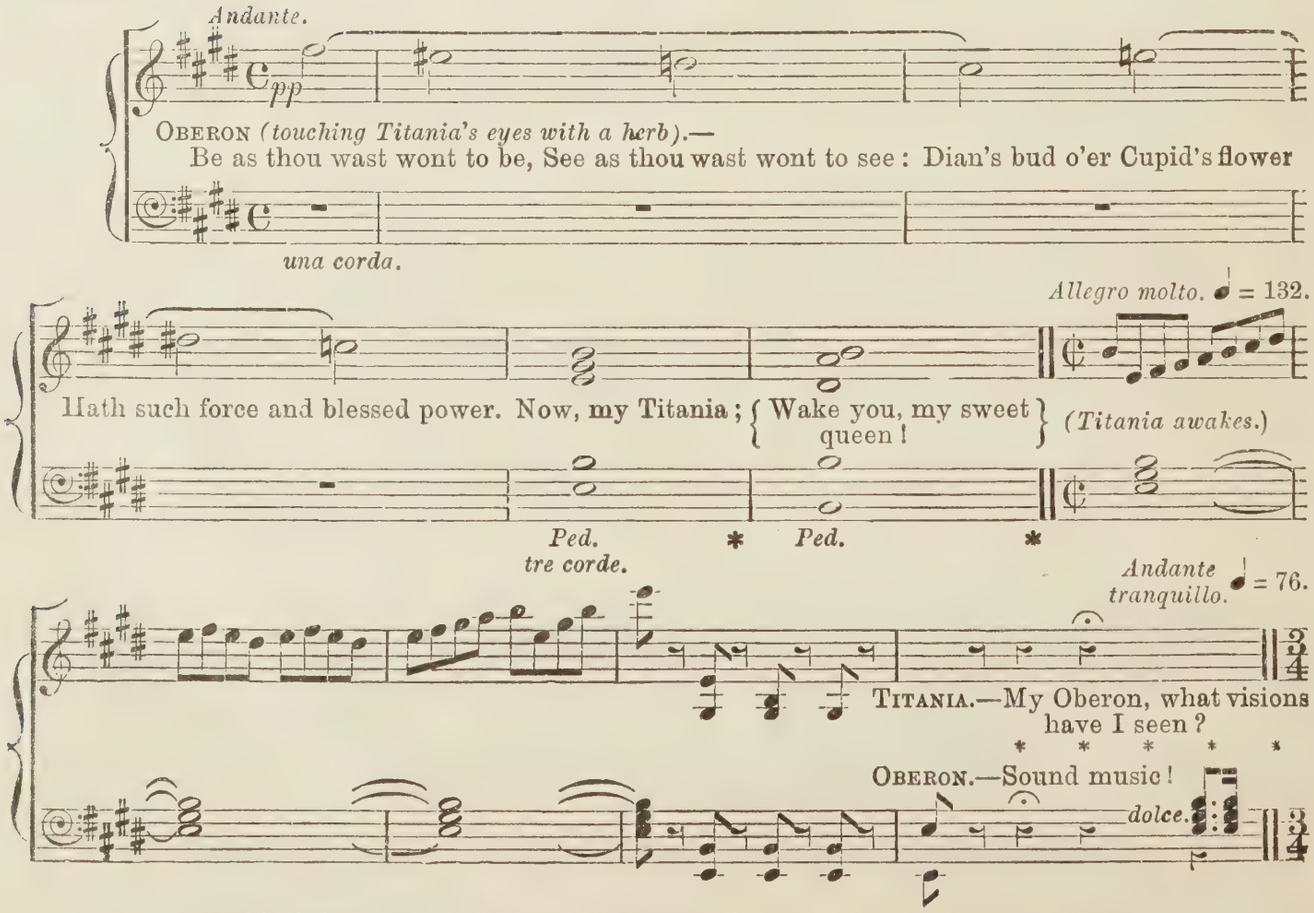
TITANIA.—Oh, how I love thee! how I dote on thee! *(They sleep.)*

(Oberon advances. Enter Puck.)

OBERON.—Welcome, good Robin! Seest thou this sweet sight?

But first I will release the fairy queen.

No. 8.


Andante.
pp
OBERON (touching Titania's eyes with a herb).—
Be as thou wast wont to be, See as thou wast wont to see: Dian's bud o'er Cupid's flower
una corda.
Allegro molto. ♩ = 132.
Hath such force and blessed power. Now, my Titania; Wake you, my sweet queen!
(Titania awakes.)
Ped.
Ped.
tre corde.
Andante tranquillo. ♩ = 76.
TITANIA.—My Oberon, what visions have I seen?
OBERON.—Sound music!
dolce.

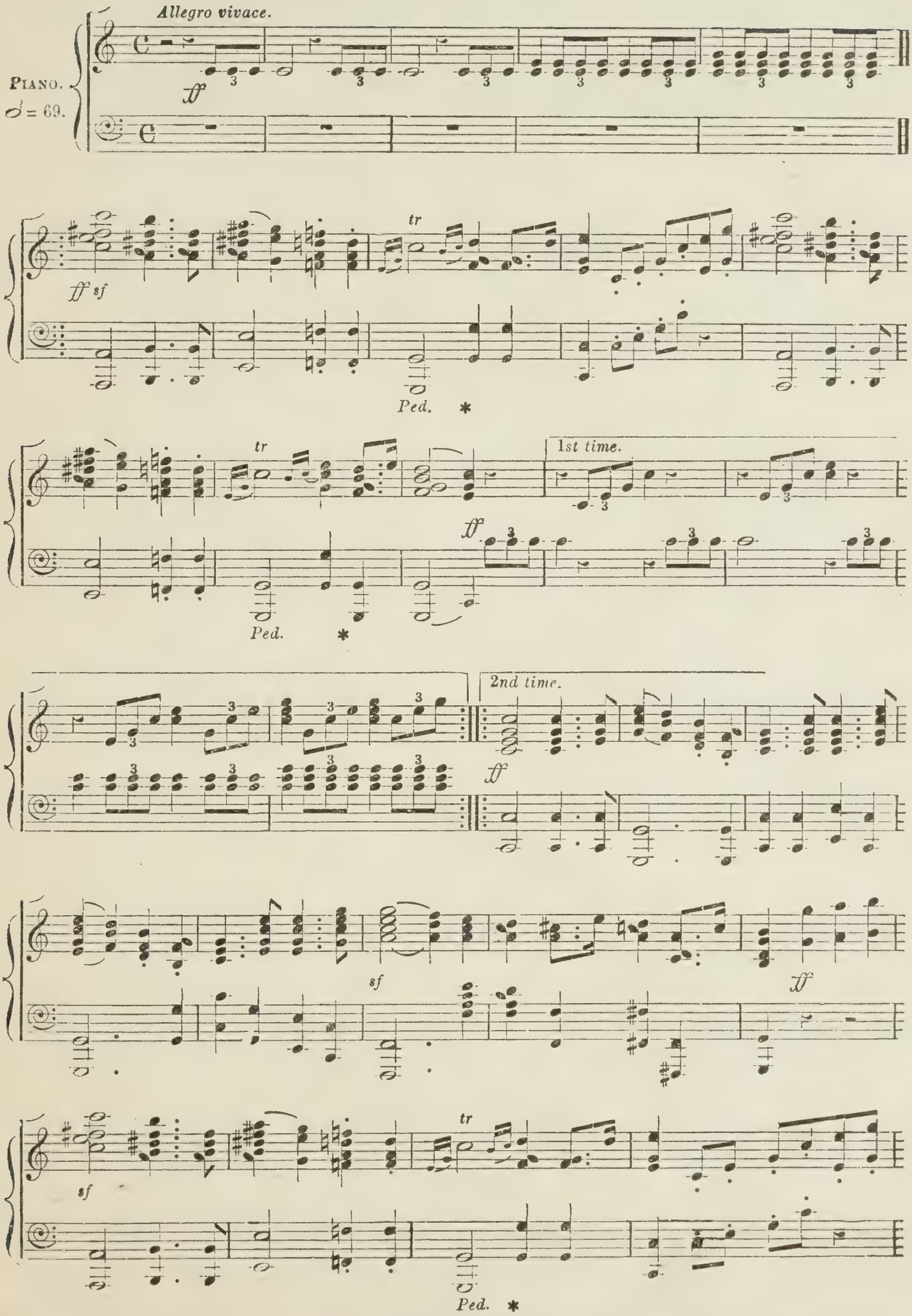
Oberon.—Come, my queen,
take hands with me, And rock the ground
whereon these sleepers be.
Now thou and I are new in amity;
And will, to-morrow midnight, solemnly,
Dance in Duke Theseus' house triumphantly,
And bless it to all fair posterity:
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.
Allegro molto.
pp
Puck.—
Fairy king, attend, and mark,
I do hear the morning lark.
Oberon.—
Then my queen, in silence sad,
Trip we after the night's shade:
We the globe can compass
soon, Swifter than the wandering moon.
Titania.—Come,
my lord, and in our flight, Tell me how it came this

night That I sleeping here was found, With these
mortals on the ground. (*Exeunt.*)
(*Horns sound within.*)
(*Enter Theseus, Hippolita, Egeus, and train.*)
THESEUS.—Go, one of you, find out the forester;
THESEUS.—Go, bid the huntsmen wake them with their horns.
(*Demetrius, Lysander, Helena, and Hermia, wake and start up.*)
THESEUS.—Good morrow, friends. Saint Valentine is past;
BOTTOM.—No more words; away! go; away!

No. 9.

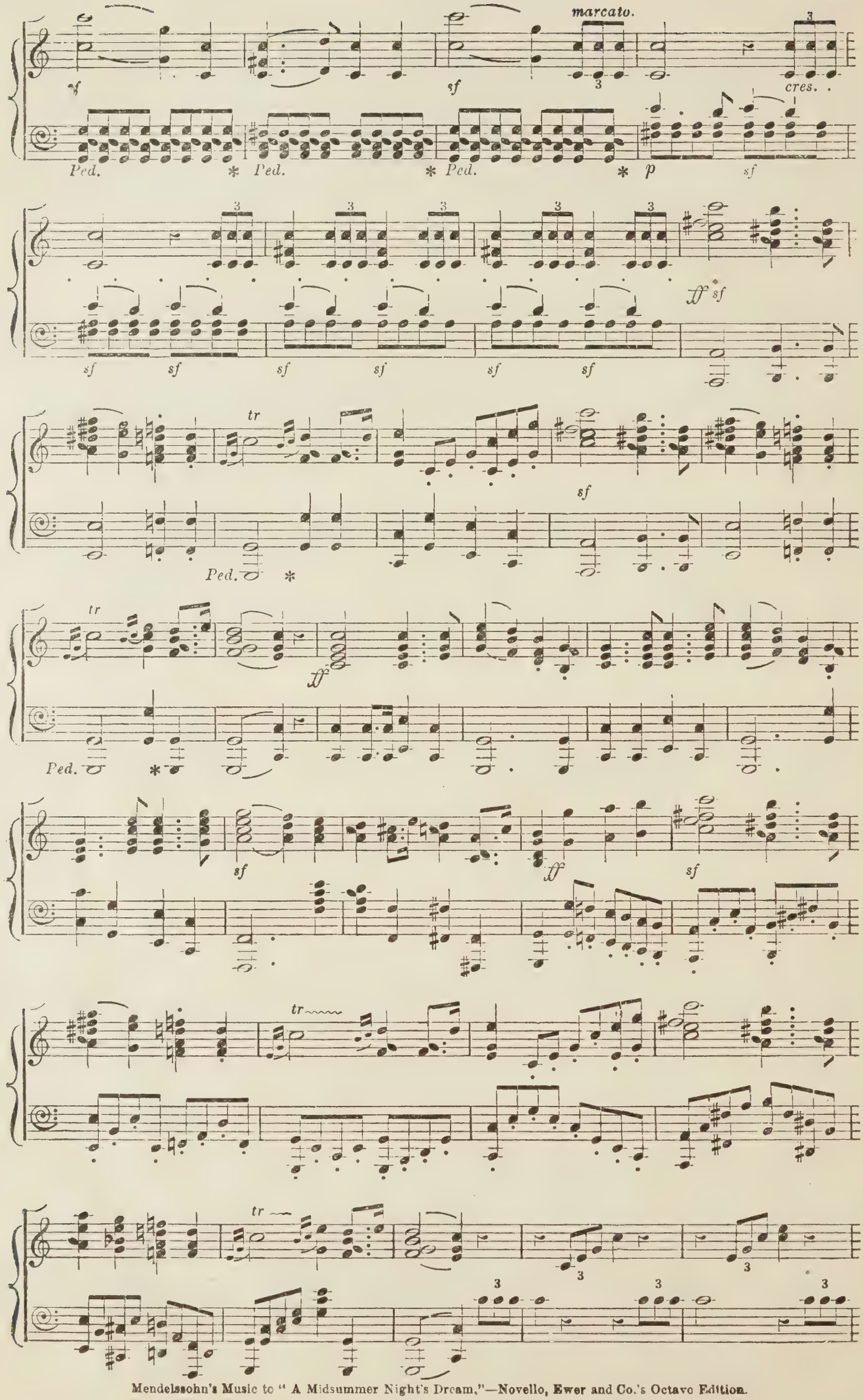
WEDDING MARCH.

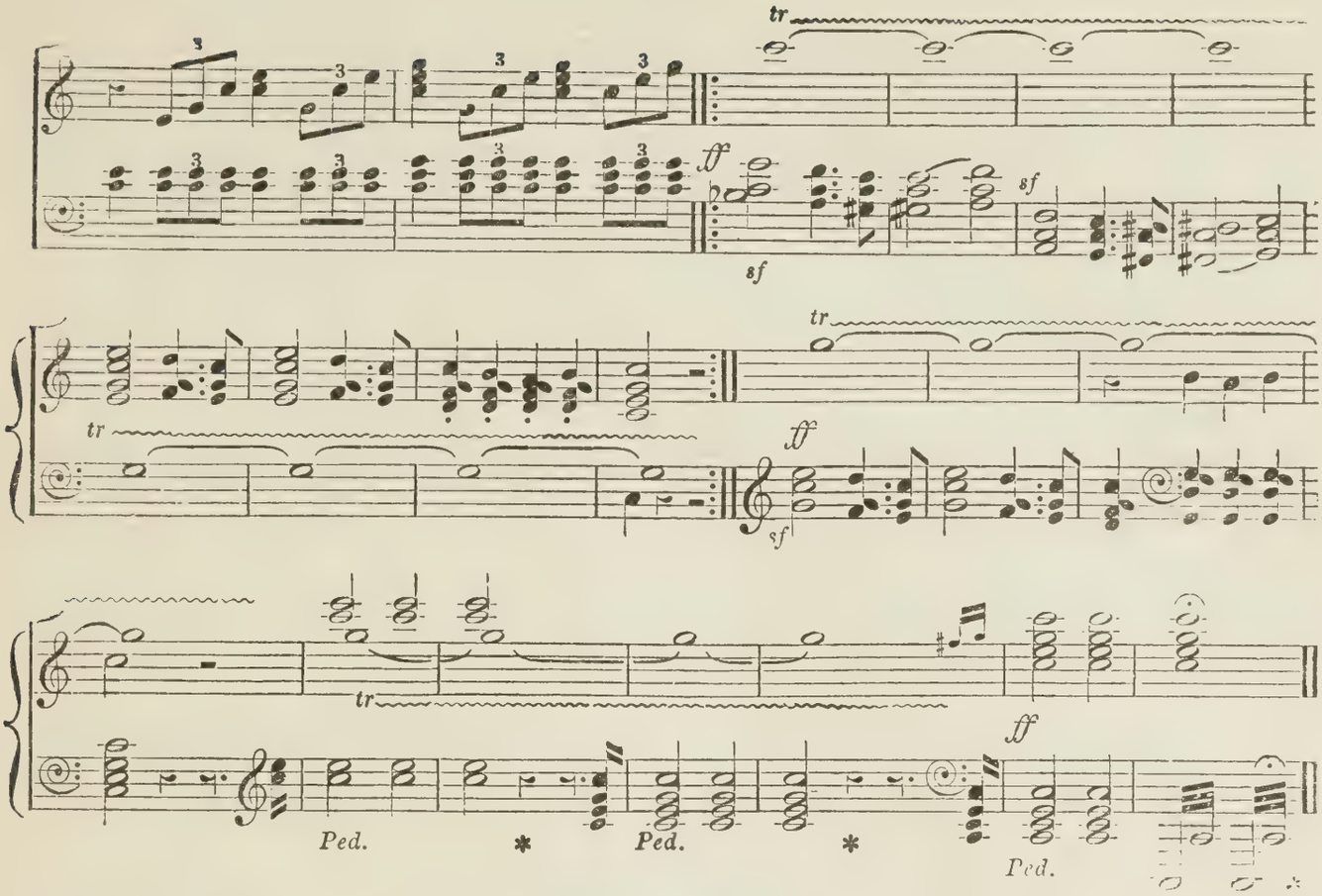
(After the Fourth Act.)



tr
1st time.
2nd time.
Ped.
*
f
sf
sf
sf
1st time.
2nd time.
sf
f
Ped.
*
sf
sf
sf
Ped.
*
sf
sf
3
sff
tr
Ped.
*

tr
p
Ped.
*
dim.
cres.
sf
molto cres.


marcato.
cres.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
tr
tr
tr
tr



ACT V.—SCENE 1.

(Enter Theseus, Hippolyta, Philostrate, Lords, and Attendants.)

HIPPOLYTA.—'Tis strange, my Theseus, that these lovers speak of.

* * * * * * * *

THESEUS.—Let him approach.

No. 10.

PROLOGUE.—If we offend, it is with our goodwill.

* * * * *

PROLOGUE.—At large discourse, while here they do remain. (*Exeunt.*)

(while Prologue and the others are going out.)

THESEUS.—I wonder if the lion be to speak.

* * * * * *

PYRAMUS.—Now die, die, die, die, die. (*Dies.*)

(*As soon as Pyramus has stabbed himself, the following March begins.*)

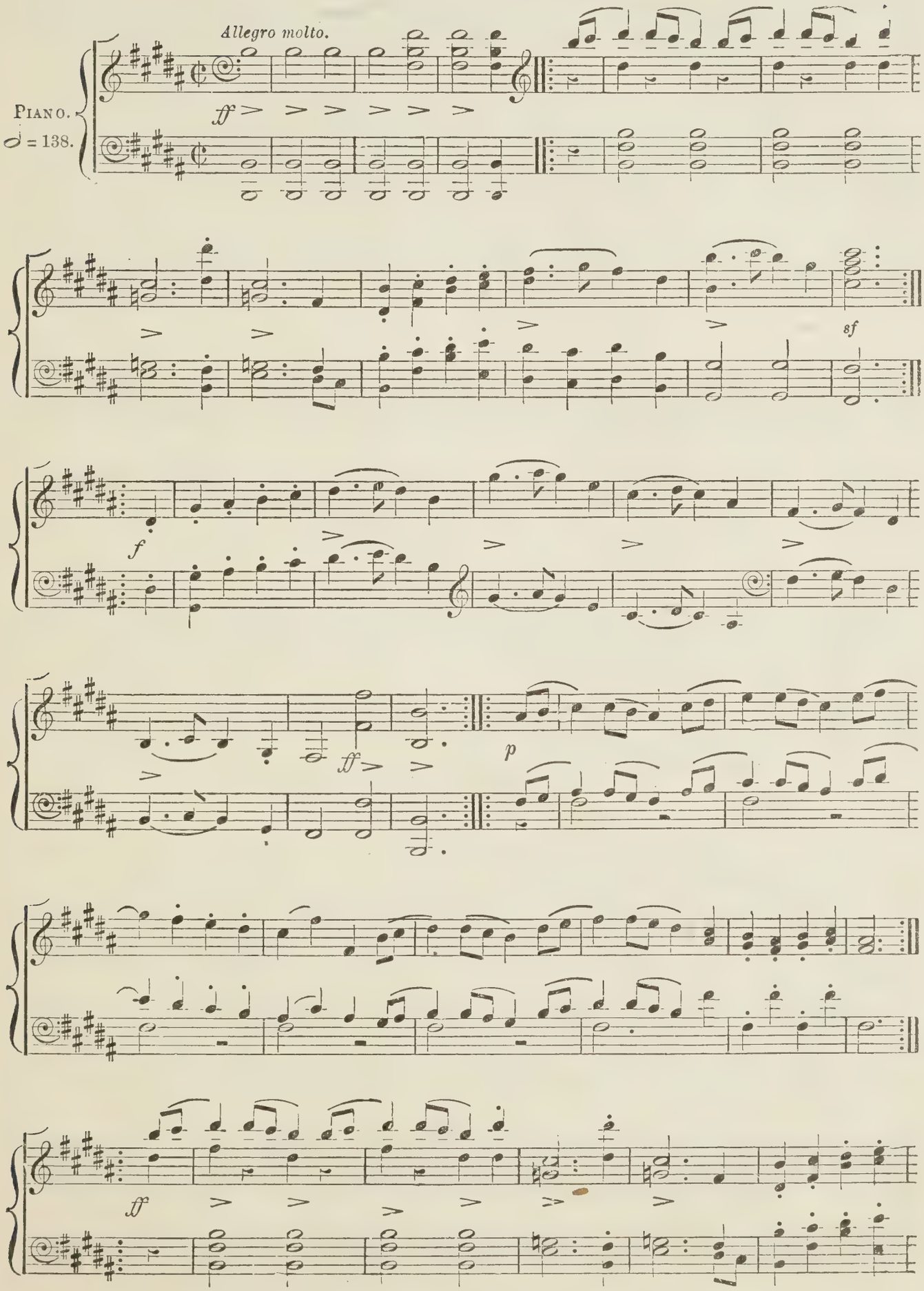
FUNERAL MARCH.

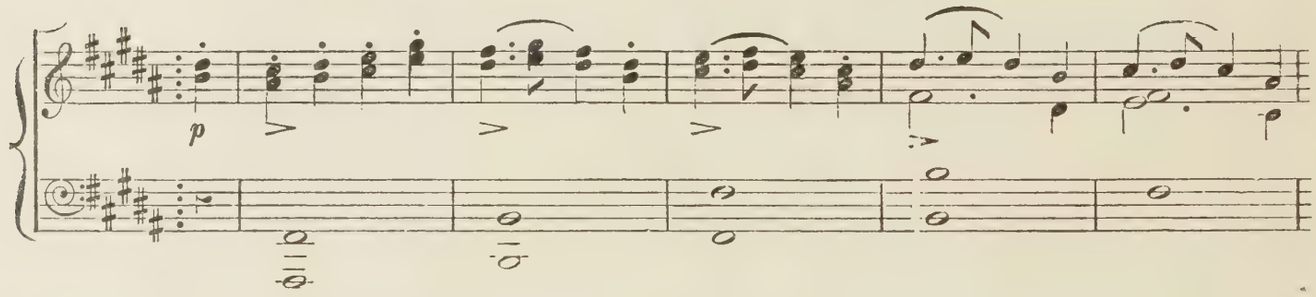
THESEUS.—Moonshine and Lion are left to bury the dead.

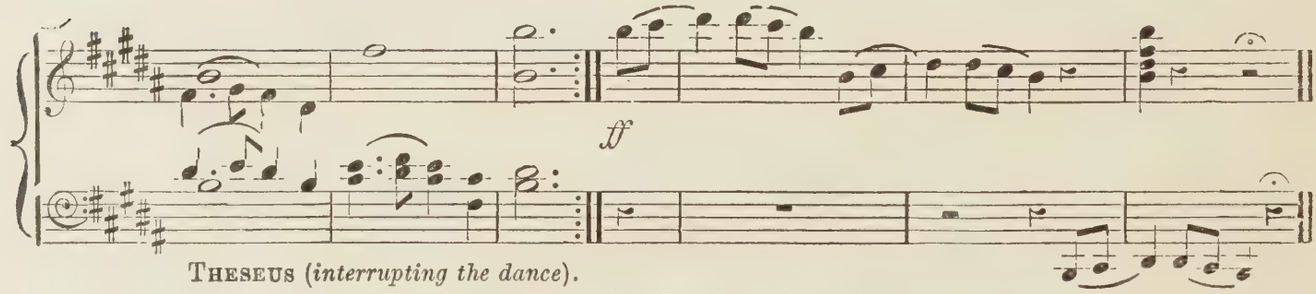
* * * * * * * * *

THESEUS.—But, come, your Bergomask: let your epilogue alone.

No. 11. A DANCE OF CLOWNS.





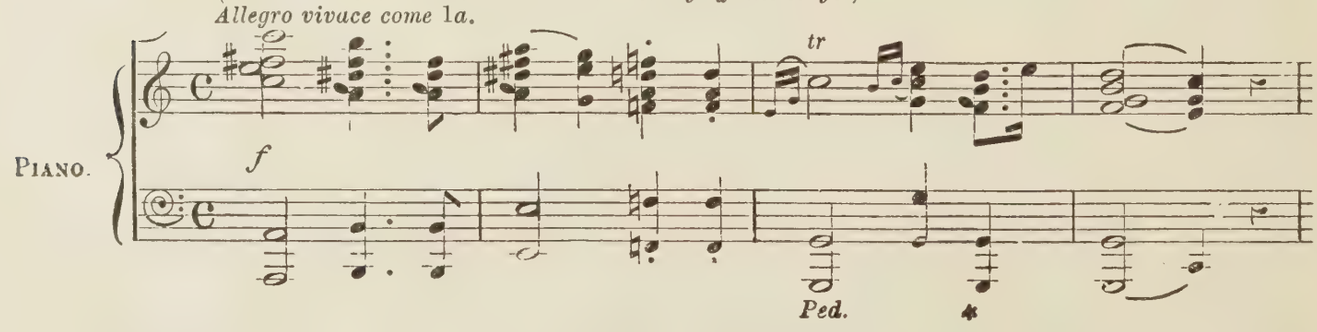


THESEUS (*interrupting the dance*).

The iron tongue of midnight hath told twelve:
* * * * * *
In nightly revels, and new jollity.

No. 12.

(*While Theseus and his train are marching off the stage.*)
Allegro vivace come 1*a.*

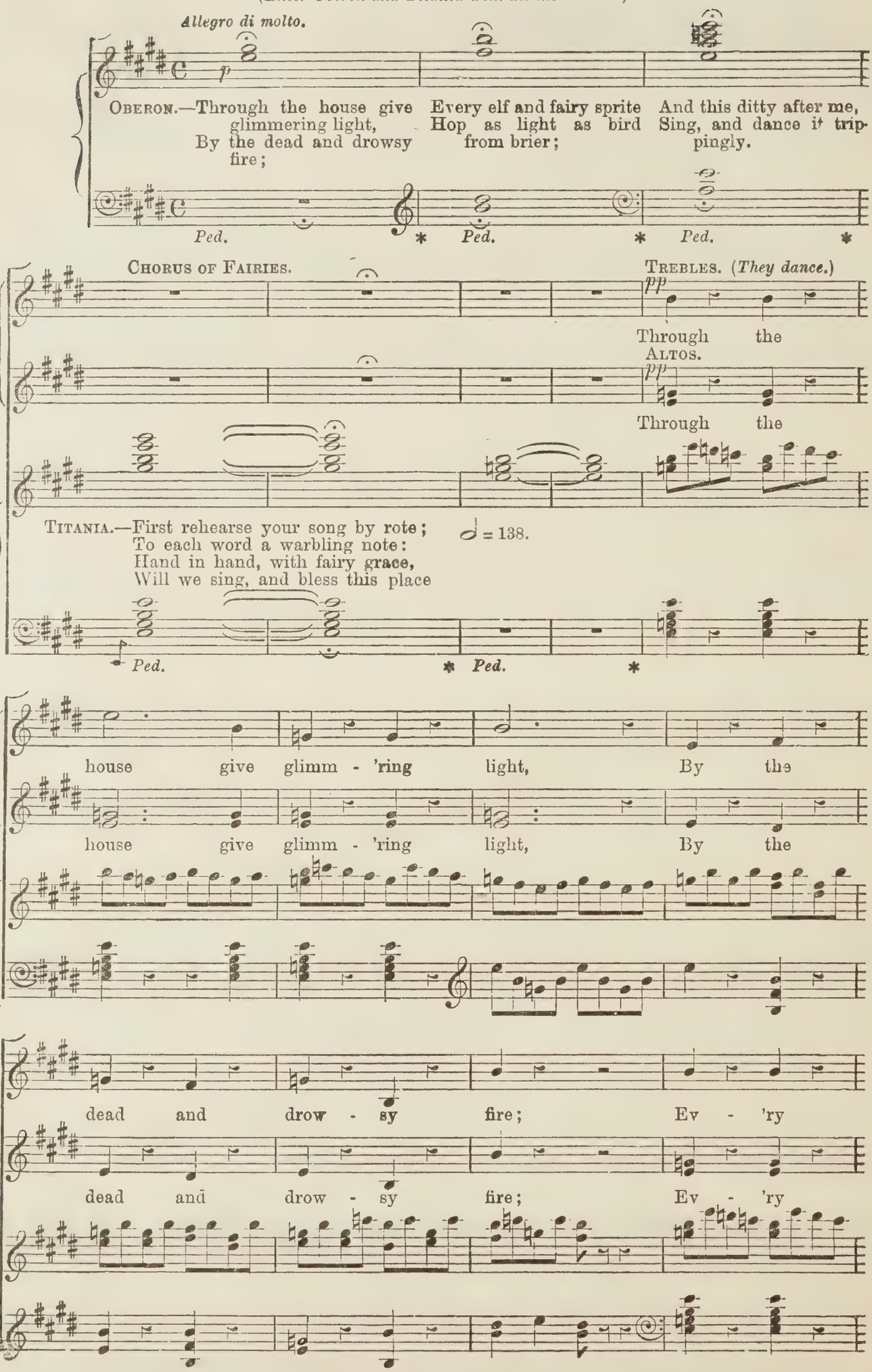


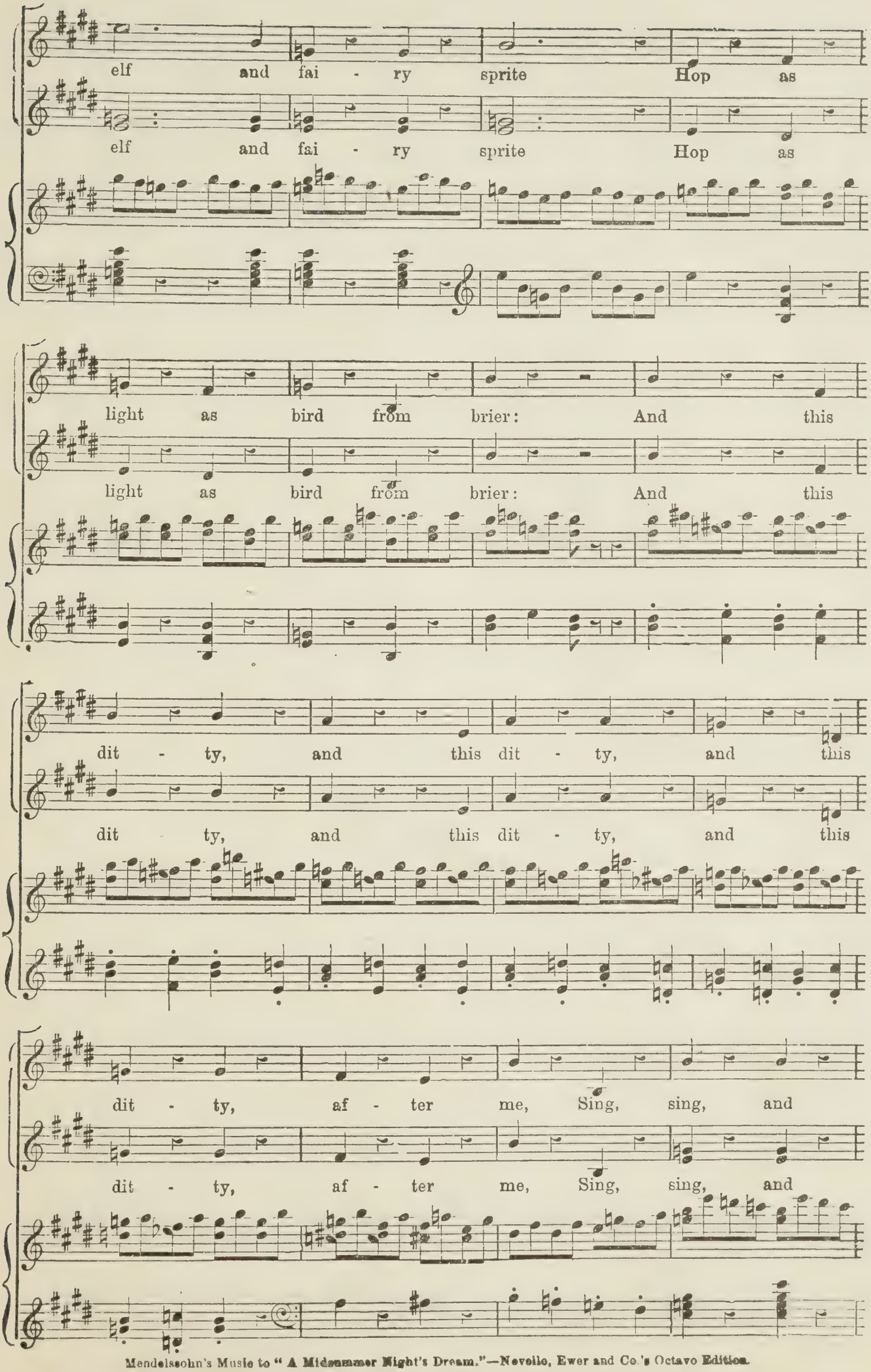
Puck.—Now the hungry lion roars,
* * * * * *
To sweep the dust behind the door.

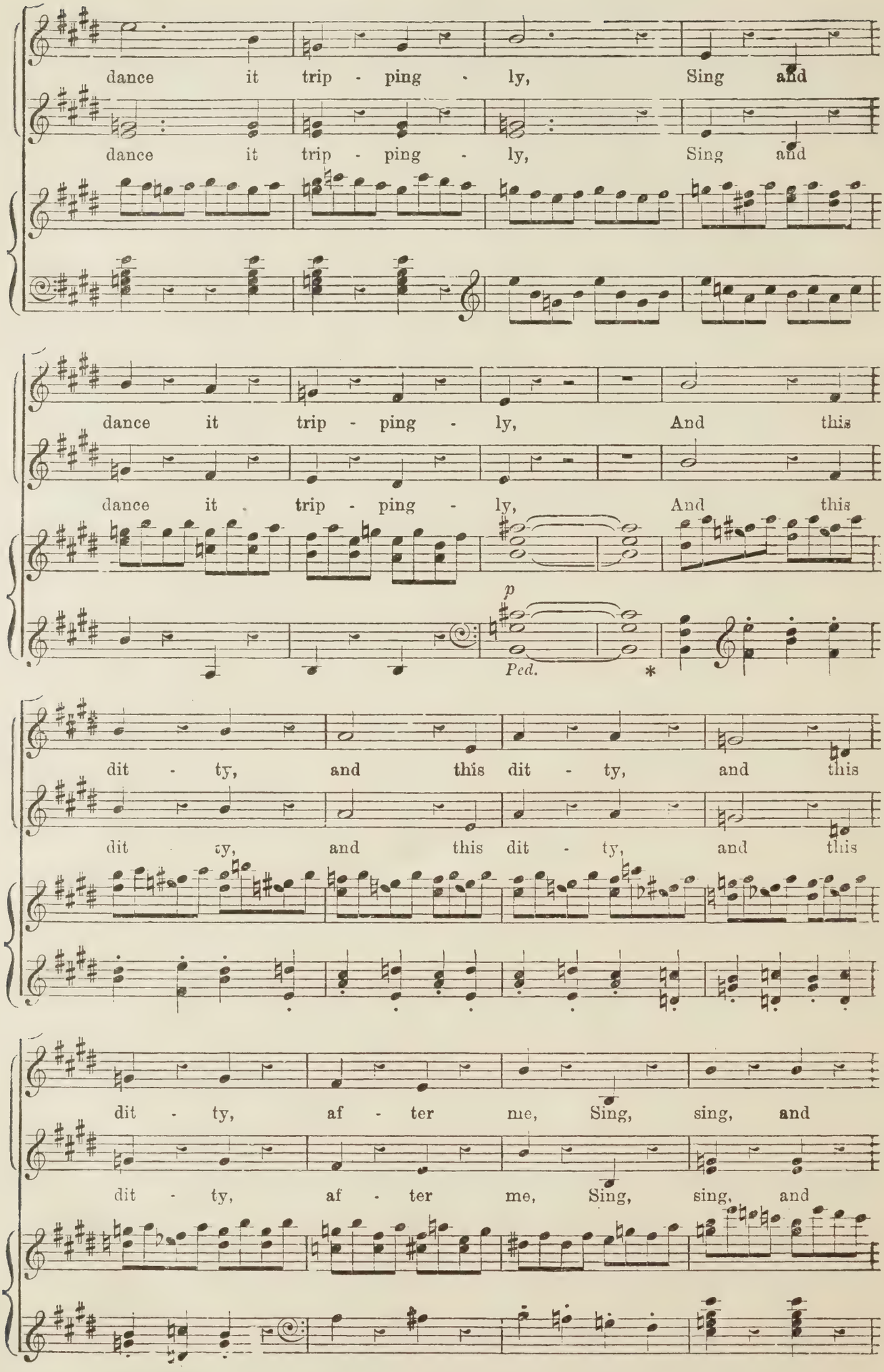
FINALE.

(Enter Oberon and Titania with all the Fairies.)

Allegro di molto.


p
Oberon.—Through the house give glimmering light, By the dead and drowsy fire;
Every elf and fairy sprite Hop as light as bird from brier;
And this ditty after me, Sing, and dance it trippingly.
Ped. * Ped. * Ped. *
Chorus of Fairies.
Trebles. (They dance.)
pp
Through the
Altos.
pp
Through the
Titania.—First rehearse your song by rote; To each word a warbling note: Hand in hand, with fairy grace, Will we sing, and bless this place
♩ = 138.
Ped. * Ped. *
house give glimm - 'ring light, By the
house give glimm - 'ring light, By the
dead and drow - sy fire; Ev - 'ry
dead and drow - sy fire; Ev - 'ry


elf and fai - ry sprite Hop as
elf and fai - ry sprite Hop as
light as bird from brier: And this
light as bird from brier: And this
dit - ty, and this dit - ty, and this
dit ty, and this dit - ty, and this
dit - ty, af - ter me, Sing, sing, and
dit - ty, af - ter me, Sing, sing, and

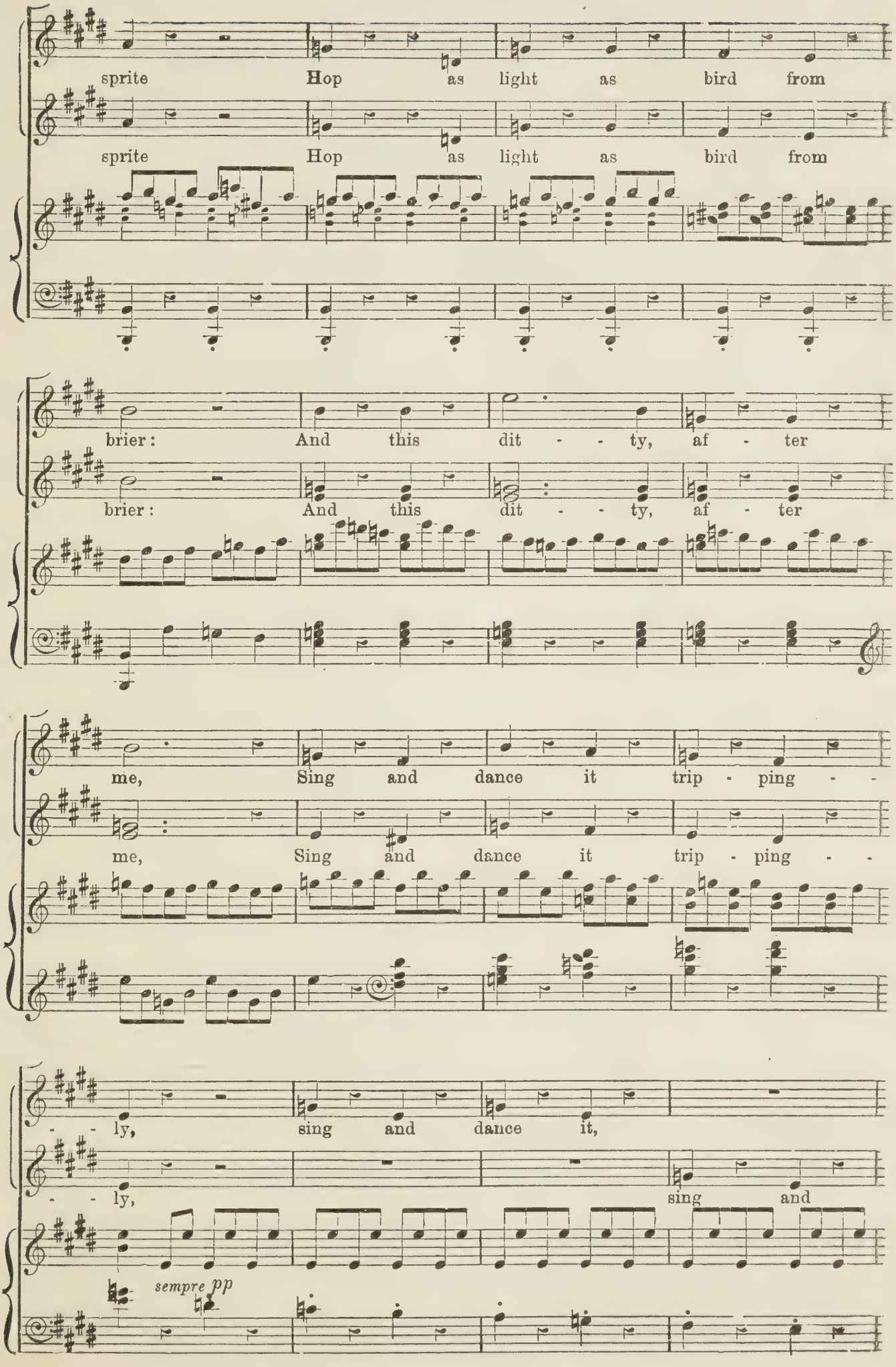

dance it trip - ping - ly, Sing and
dance it trip - ping - ly, Sing and
dance it trip - ping - ly, And this
dance it trip - ping - ly, And this
p
Ped.
*
dit - ty, and this dit - ty, and this
dit - ty, and this dit - ty, and this
dit - ty, af - ter me, Sing, sing, and
dit - ty, af - ter me, Sing, sing, and

dance it trip - ping - ly, sing and
dance it trip - ping - ly, sing and
dance it trip - ping - ly, sing . . . .
dance it trip - ping - ly, sing . . . .
p
Ped.
*
Solo. First Fairy.
. . . and dance it trip - ping - ly. First re -
. . . and dance it trip - ping - ly.
sempre pp
- hearse your song by rote; To each word a

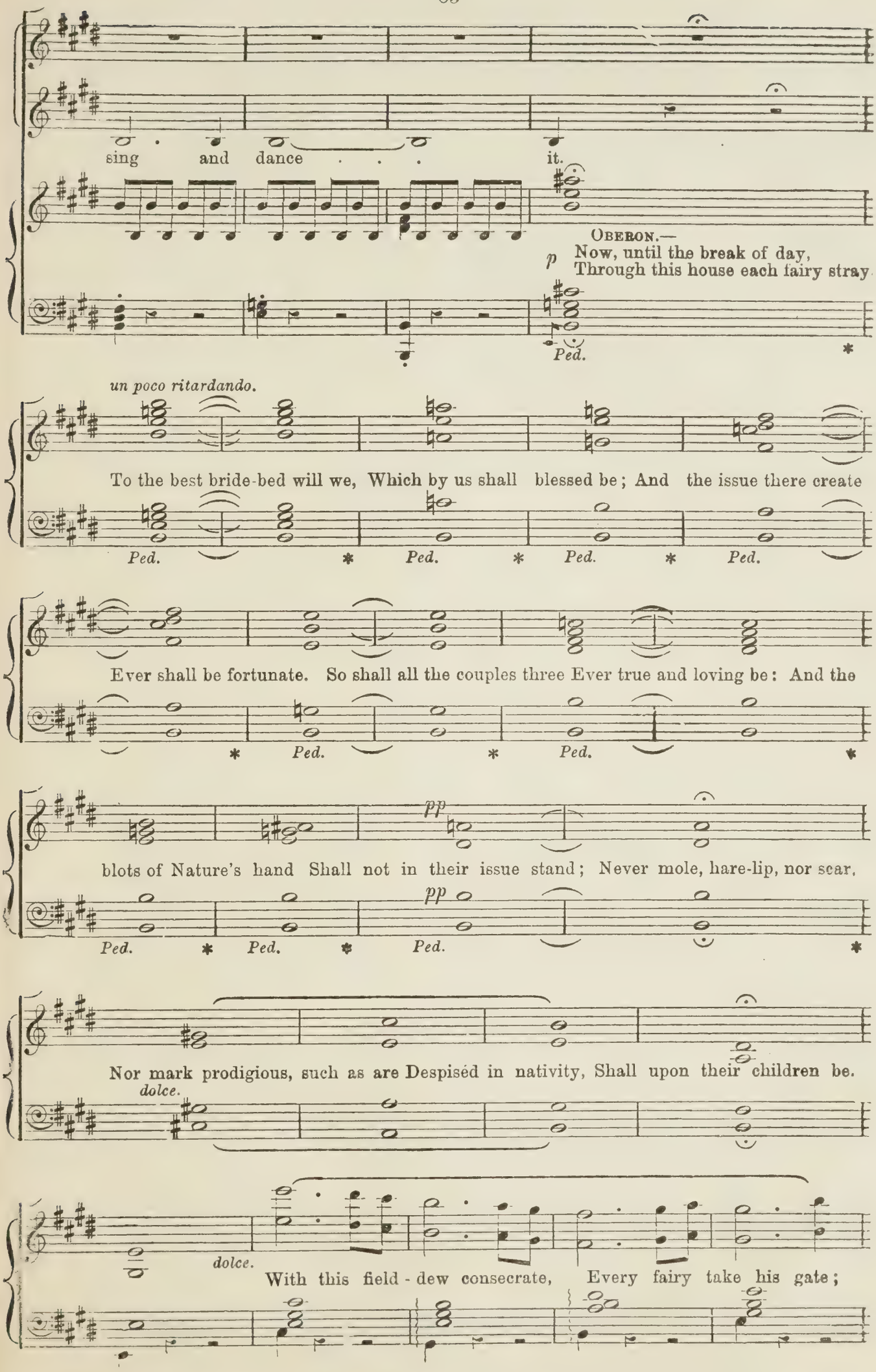
war - bling note: Hand in hand, with fai - ry
grace, Will we sing, and bless this place.
Tutti.
Solo.
Will we sing, and bless this place. Hand in
Will we sing, and bless this place.
hand, with fai - - ry grace. . . Will we sing, and

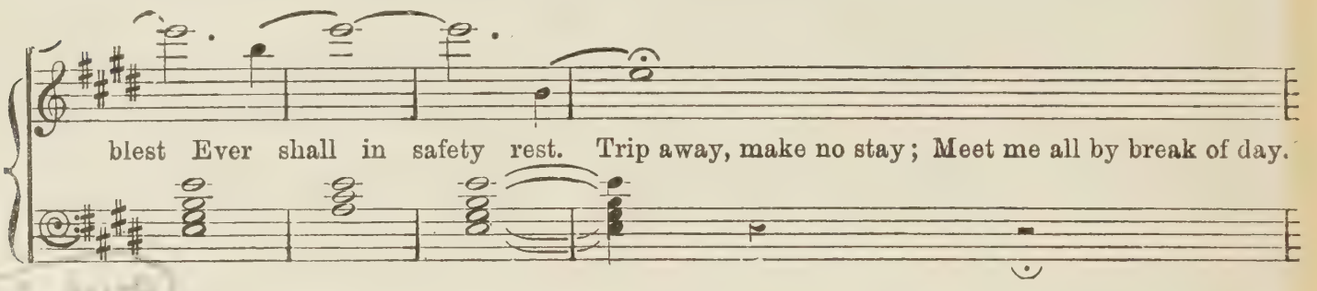
bless this place; Hand in hand, with fai - ry
grace, Will we sing, and bless this place;
Hand in hand, with fai - ry grace, Will we
staccatissimo.
will sing, and bless this
place; will

sing, ... will sing, ... will sing, and
bless this place!
CHORUS.
Through the house give glimm - 'ring
Through the house give glimm - 'ring
pp
light, By the dead and drow - sy
light, By the dead and drow - sy
fire; Ev - 'ry elf and fai - ry
fire; Ev - 'ry elf and fai - ry


sprite Hop as light as bird from
sprite Hop as light as bird from
brier: And this dit - - ty, af - ter
brier: And this dit - - ty, af - ter
me, Sing and dance it trip - ping - -
me, Sing and dance it trip - ping - -
- - ly, sing and dance it,
- - ly, sing and
sempre pp

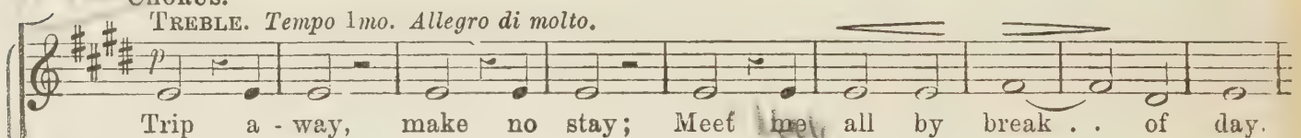
sing and dance . . . .
dance it, dance . . . .
it, sing and dance it,
it, sing and
sing and dance . . . .
dance it, dance . . .
it, sing and dance . . . it.
it,


sing and dance . . . it.
OBERON.—
Now, until the break of day,
Through this house each fairy stray
p
Ped.
*
un poco ritardando.
To the best bride-bed will we, Which by us shall blessed be; And the issue there create
Ped. * Ped. * Ped. * Ped.
Ever shall be fortunate. So shall all the couples three Ever true and loving be: And the
* Ped. * Ped. *
pp
blots of Nature's hand Shall not in their issue stand; Never mole, hare-lip, nor scar,
pp
Ped. * Ped. * Ped. *
Nor mark prodigious, such as are Despisèd in nativity, Shall upon their children be.
dolce.
dolce.
With this field-dew consecrate, Every fairy take his gate;

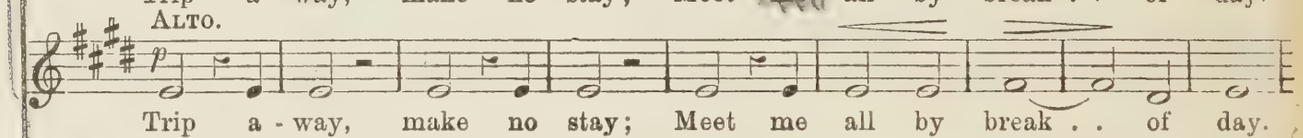


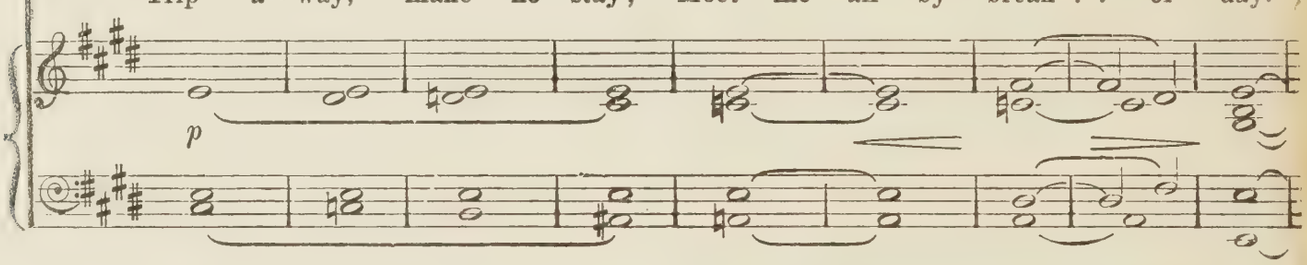
CHORUS.

TREBLE. *Tempo 1mo. Allegro di molto.*

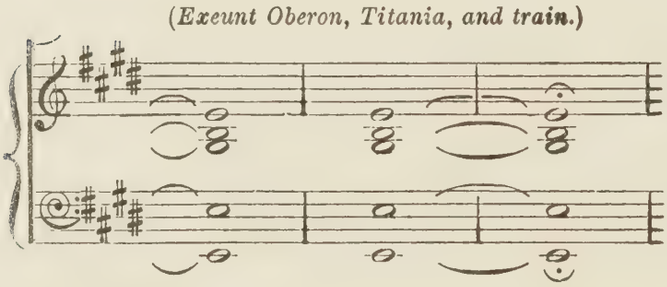


ALTO.



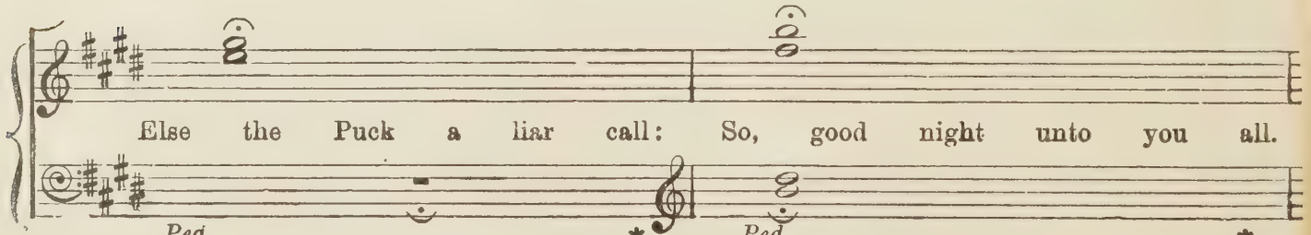


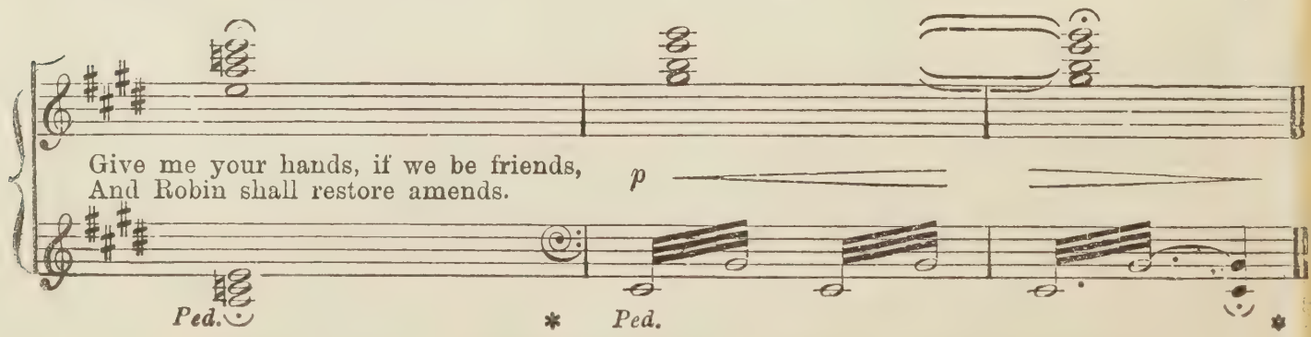
(*Exeunt Oberon, Titania, and train.*)



PUCK (*advancing and addressing the audience*).

If we shadows have offended,
Think but this (and all is mended),
That you have but slumber'd here,
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend;
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends, ere long:





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[Ein Sommernachtstraum.
Piano-vocal score. English]
The music composed for
Shakespeare's Midsummer
night's dream

Music